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mee in oid qualistin which is always produced by a new contract and which sharpy produces a new horizon of reference what (and how land homeopers are always and or practice which point out the Maid of different experiences believe the quality of the produced or the produced presentation and operations, leaving a defined meaning and not having meaning. How can those phanomens in the preforming atta be approached from the point of view of criticism and weights such all all the produced and weights such all all the produced and weights such all all all they in any way. course how day ord approach phenomena which near mindred under support properties able, violate, encomprehensible, unpredicable, which provides the properties of the first stadil, the uniformity "ferror place of permane" between the propagatif how can such "interapsion" be intraced atogother, how and views or learned the propagatif how can such "interaption" be intraced atogother, how and views or they be noticed, head operienced in that case, can we still provide the passage of the area department of the properties of a set place trained in appoint and a set place trained in appoint of nation or any other properties of other common terminal of nation or proposation or purposation or of nation or proposation or other common terminal proposation or other other

major part of this issue of FRAXCUA consist. the participants' papers from the conference eld in Zagreb, 07 - 10 November, 2002

uniqueness....

Pertricipants: Bar Kershaw, Jocke Smort, Josephin Gerstmeier, Bojona Cvejic, Goren Sé Pristati, Bojana Kurst, Peter Milat, Torindiav Mediak, Lucia Cale Falciman, Helve Roms, Me Blabbid, Gaog Schöllhammer, Only Mila, Matthew Gouldh, Lin Harson, Ivana Ivković,

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 Pestival svjetskog kazališta i mediji piše: Goran Sergej Pristaš



Radical Energy in the Ecologies of

Performance

1. Vitality

1. Vizility The review or certary American solor. Jouget Jafferson III, once sed – according to Saight Borrisons via year year of the first is at these sharing in joint is summand in year of the first interest in the season of the first interest in the season of the first interest in a single, the first interest interest interest interest in first interest interest in first interest i

Hay: Trephied Arestotale, Octord Octord University Press, 1867, p.13. ² Samuel Taylor Cookings, Table Tail and Onnersi, 1885.

pucted in Hay Theatrical Precondos, p. 31.

John S. Vin Organiza vin Stage de propuest popular la persona respecta popular la propuesta popular la persona del composito del propuesto del composito del

2. Ecologies of Performance Financy is a vital compact in ecology, because it is the global circulation of energy which will dictate the

produce environmental pollution that increases exponentially to create a catastrophic resource decline end to the grassland. In classical mechanics this applies olobally because the principle of energy conservation states that energy can be transformed but not created or destroyed, hence wasteful transfor mations of energy - say burning fossil fuels to create electricity - introduce disordered energy, which

growth in human societies diobally. Too much growth - of population, production, consumption - may

But how might such analysis be useful to the study of theatre and performance? Do some theatres and performances produce more energy than they waste, and vice versa? What kinds of performance might be best for identifying threats to negative feedback systems? Do some ecologies of theatre and These questions assume that we might be able to think intelliably about the ecologies of performance enmeshed in the paradoxes that devoke from having to think about the "natural world" from within

effort to understand the ecologies of performance without reproducing the pathologies - treating "nature" as a resource for "outure", say - that ecology aims to ours. In earlier esseus I have used Biosphere II, the great glass hanger in the Southern Argona desert, and the black holes of space to by of fee radicals, in an attampt partly to show that maybe lonesco articulated a key principle in the

Analogies

A molecule that contains at least one unpaired electron that follows an atomic orbit on its own is called a free radical. First recognised in 1900, free radicals play a role in biology - but it is usually thought by scientists to be something of a tragic part. For example, DNA appears to be sometimes attacked by come of some other cause of these disorders. In other words, like a good deal of performance, there causes of disorder. However, free radicals react with other molecular elements very quickly and only

The accepts that cause clobal pollution may be thought of as few radicals. Felx Qualitar points in this may think of the "performance" of these free radicals as a negative energy flow with no effective foodback loop to prevent it destroying the ecosystems they depend on for their survival. Hence, other performance ecologies in which the fee redicals have an especially benign effect? How need we to think of the non-biglogical components of ecosystems in order to turn this analytical trick, in which the

4. Contemporary Theories - Radical Ecology

smallest change of one element in some way, however minutely, effects change in all the rest

⁴ David Papper, Moston Environmentalism, As

8 Blue Kenthau, "The Theorical Signature and 7 Eusene lonesco gudied in Patrick Hughes and

⁵⁶ I attempted to provide such an environ for

Different tops of performance process different outdooks in ways that make it disfort to see in process. But one letted is removable that an other than established personal can applicability portionates option. But one to personal can be performed to the personal can be constructed to the personal can be constructed to the constructed t

Thooling in a socious pools on edgy absolute in the place of the control of the c

characteristics.
This nettor of an ecology (or ecologics) of performance in part harmonises with Gregory Batason's anouncer's in Stoce to an Ecology of Mind, where he notes a major shift in twentesth-century concep-

tions of the "unit of evolutionary survival" away from a Danvisian focus: Formally we thought of a Niestrohy of Isina - individual, family line subspecies, species,

ecc. - so two or more increases and consent instancy of drives - general registrons, coparish-th-environment, copyrisms, etc. Ecology, in the wides grows, turns out the be the soudy of the interaction and survival of claims and programs (i.e. differences, complience of differences, etc.) in circulat. ¹⁸

Che such tirtuit in western civilization has been commonly defined as "theatiny-society" - "All the

voord's a stage final at the measural women morely players"—which impair makes the particular concerns of this paper - the emergios of performance—into a key characteristics of this clinics.

Post structuralist connections of ecology selected Batteron's resigns filence, Delivers and Gustarri make major contributions to ecological finishing, perincularly through the connect of the "filence" to encouncess week in which clinically offers left this finances as the major exemption from communicing with throse several in which clinically clinical left finances as the major exemption from communicing with throse

environment and muse throughouts optimized "environment" of unique "a le les discussions of economies, Casterland was environment, Casterland en environment and environment and external production of economies, Casterland et al. (2015). — Ecological acts, command, command external external

Within thorse to bus to "merging" as through the potential of provide an equilibration yielgathnia in the consideration of the control of th

Jefestor's wern heeft and ook heed may be goaleid to the situation of clouds in this fundamentary, which was replaced by the property of the base and possible changed and these fundamentary of the fundamentary of the fundamentary of the control indicates a possible change on the earth possible change change and the situation of the possible change c

Through this line of binking perhaps we might begin to see in what ways Edmund Kean was indee positive line safetal, powerful enough, according to annotative record, in cause enomembers of a supplement billing. Of course, the analogical analysis that I have construction any seem tendul, but perhaps no more so that, say, some of the concepts in above chysics which list the great English according any project is Statistics, Edelings to so concept the supplement or one of the greaters. Steppy Harson, Speri Knahh, an Bolige of Med. Landan. Armen. 1985. p. 971.
 Danid R. White 1986 Pastrockini boologi-Currenalptin, Budaho, and Pay. Not York. Selo University of New York Pay. 9 50 previns.
 Guates, Chaorrosis, p. 120.
 Folk Guates, The Trees Boologies, Irans. Ser.

Account Grown, "Light fro"

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M Europio States and Nools Souwese, A

IN Stighter Growtisit, Shakespearer

gy. Without energy there is no play, no show. Yet although energy is crucial to performance, you will meanitude - that obviously point to it." Surprisingly, perhaps, the word is generally absent from the indexes of books devoted to the serous ensists of acting * More surprisingly, it does not feature in the index of a record collection of assaus on twentieth century actor training. If it is listed, though, in of makes it embarrassing? Why is it that science has identified several major different types of energy mechanical, thermal, chemical, electrical, raplant, atomic - while the arts seem to have shied away

6. Contemporary Theories - Performative Energy

Shakespeare from agathetic idolatry, but the inherent materialism in his vision of theatre as a cultural fulcrum for the exchange and negotiation of "power, charisms, sexual exchanger... five foating intensicontrast, sees a kind of demuterialisation of the human in performance. Positioned as a kind of dat-

who have published assays on ecothwide - most notably Bonie Mananca. Binor Fuchs and Una Chaudhur# - should be celebrated for their pioneering thinking; and a recent conference, "Between Nature", at the University of Lancaster, England, evidenced a wonderfully energetic interest in parfor-

7. Energy and presence

the languages and techniques of performing in an effort to identify the universal principles of the actor's art in shaping "nemous and muscular power." He identifies the outcome of that art in the Occidental traditions as the performer's "presence" and draws attention to equivalent terms in Oriental

ments found in the master's "Statement of Principles":

26 Girotovaki, Poor Theatre, p. 256, I can of course

absence, and energy - that most fugitive of performative tropes - shimmers into an especially elusive physics - the capacity of a physical system to perform work - what the flow of energy affords to these

8. Sustainability

What are the varieties of negative feedback systems in performance, and how might we best identify arise when two eco-systems rub up against each other to produce an especially rich variety of lifeforms: see and shore, river and bank, deep-see volcanic vents. Some equivalents in performance may

ing the void between stage and auditorium so that, for at least one parson in the stalls, the flux of powerful memories was revitalised - "...like reading Shakespeare by fashes of lightning." In an age

spectators who fainted from the power of Kean's tightly controlled passion surely testifies to much more than the orio of cossip, even if the talas were accomplial. It is this how free radicals in performthe same thing, rose to become mainly a coherie concern, then a segmented cultural marketolicos* ed - embrace the process of medialised spectacle to secure a place in the new world disorder ry theatre was bound to produce an unsustainable ecology. The institutions survivad, even some

9. Next Steps So if the story of theatre institutions in the last century became a sub-theme in the grand nametive of before they pronounce it a new approach that sidesteps the ideological tendentiousness of traditional in political theatre. ** The ideological burden produced by a postmodern analysis that sees performative

resistance as always already contained by hegemony and so forced into the excesses of irony in order

Geography of Ofference, p. 174.

45 Antonin Adaut, The Thesite and St.
Couble, New York: Group Hoss, 1926, p.

41 Custers in Year de Curnon, "Size
Multiplicity and Plemission", unpublication.

Core of Desert of A ecology of perform paper. create such thinking about performance without a reflexively that recognises some consistion of material and enhanced in commissers to expelling well. The betterfield contribution pacifications may read to be revisited to sesses whether they ever got topond using "resturn" as mamarised for "Counting." Cook reflexal as early "signified procupt in Retriest" draw about the the price of the confligatation is effects on the enhancement?**

Bytace permits only a self-field of my quantifications to the envelope of exposure of the Quicke permits of a self-field of my quantifications about the envelope of exposure of the pages permits of a self-field of my quantifications.

actions or optimized against a low-quarter sentence to 4-strates in dear files for Current's company. ACM/CRSE, Mr. 1999 Adap class were considered in the Certific Administration Adap Surgin Statement 1999 and 2002, and associated howolates with a central agreement of Adap Surgin Statement 1999 and 2002, and associated howolates with a central agreement of heading statement, which are desired in the central action of the central statement of Collectualizer agreement and and central central first interest, amends to decount — a postular of Collectualizer agreement and action of the central statement of action of the statement of the central central action of a first action of the central central action of the central central central action central statement and central cen

plant partners and in optimization, or more released to the general public of Austrian which want to even exposed the synthing approaching a regular advance — has on, which might not say make making disting in the eliberous Sulf dis grows to glade in what we eligit of the valder public and exology of that continent. According to Gay McCauley, who was a chief perfocusit in the project. As boottom appears and the source of the continent in the project.

what can be said when this invarience and not been seen by most of as involutions as word, an altiport, an employed 25 feet most building in the indisposal profession for surresponse after their humanity years of contributions, (5), (6) big European Australians the senter of place in must indivine; ratios contributions (5), (6) big European Australians to the senter of place in must indivine; ratios contributions and before and the Autoripation and will disclaimly also the profession and the place of the Autoripation and Autoripations and will such administration of the place of the autority and an alternative and the autority and and Autority allowed his one invalued in all of all contents' deeper some, in nor their profession Autority allowed his one invalued in all of allowed visiting the content in the profession and Autority allowed the autority and allowed the autority and allowed the autority and Autority allowed the autority and allowed the autority and allowed the autority and Auto

Alos, the performent cannot disrigate an Absorptist group who were disming herbage to the ulabor, out table Munips, and explanation to the indigens, and special possible of the display of the performance of the response papers. A common from this group suggests that they may induce have seen in on a Curriory's work a wind of signified in the distribution to the might knowly employed processed in consciolated. — just seeking up the March **
PLATFORM's sook procedure in printy commenting but complianmentary paraportion on codopcially amounted to the common seeking and t

(so might too easily be dismissed as withinstical. For earning, the 1992 SN 195tors project preed nothing less than "the inconsey of the bursted invest of London" and included an addition in which rigures followed the course of the liner Walbrook: One weems a shroud made from the pages of the London Business releptione directory. The other cense too fission of weeks one of distillated and one of undistilled drain walks.

choicidilli money and distaller water is got at the obtaincting well. This in repetitod is now different beat, including the feets of fregitient, at the inter-Themes the inductal is removed and, after sourcing the storm claw feet all ways reset language storcular plant plants of a business of the store of the money of the store in solice. If SEE PLATCRAFE is projects without the common of the store of the store is SEE PLATCRAFE is projects which we can resultation of a money of activities, so SSE Interest growned — the Debt ground within the of the mealstood of a money follow business is controlled.

The more search (CIC) Cloud broase on the culture and impact of financiatorial Corporations and that depending you fill and includes a lecture-performance called Killing Lis Soley, an entraprise or one-person confession over with the septime depails. Limitered historial cleanings of groading purposing and contemporally proposals behaviors? "The participant audition Lin Killing Cic Solid yet collection and contemporal proposals behaviors?" The participant audition Lin Killing Cic Solid yet collection and contemporal proposals behaviors. "The participant audition Lin Killing Cic Solid yet collection and contemporal proposals behaviors and the size of the Cic Solid yet "The collection and the collection and collection and collection and collection and collection and "The collection and collection and collection and collection and collection and collection and "The collection and collection and collection and collection and collection and collection and "The collection and collection and collection and collection and collection and collection and "The collection and collection and collection and collection and collection and collection and "The collection and collection and collection and collection and collection and collection and "The collection and collection and collection and collection and collection and collection and "The collection and collecti

⁴⁰ clu Currony, "Shee of Multiplicity..." ⁴⁴ PLATFORM information leaflet.

⁴⁶ PLATORIA, Nather Time Not Man ⁴⁶ Bill, see place and

www.glastor.burynetodio.co.ukiplattom 02.10.02, e-mail platform@gruspc.org 4th PLATFORM information leader. 4th James Meek, "How one tamly become obtided to carbors", Guardan, Nov 15 2000, p. 16. tively turn executives into "unconscious" neo-Natzes raises efficial questions that impact on public responsibilities and policial process, I would suggest, for all of us. In the terms of my emergent analogia, in this show the lightning shrives the same point repeatedly, to developing positive effect.

I close with these two examples because I think they demonstrate how conformance may depose with

gicted forces that increasingly impringe on us all. You may have noticed that it signed this implicating by u.b. in reader. In PATFORE profrom the surfaces to impring the possibility of a public in my description. Of course, postmodernity implies many publics which in turn will produce a variety of posttion and political postmosses. But I hope I make neverbed all primers of how the scopping of performance my post of the public of the produce of the produced are my postmost or in suggest some received my postmost or the public of the produced are produced and the surface of the suggest some received postmost primer.

No doubt such investigations will test the limits of performance analysis as they will require new war of thinking withing in the search for effective methods to identify radical acceleration energies in performance that creates social change. The materiality-immateriality of acceptancements as the radicals is possibly only one of many surprising dynamics that a study of the acceleration of performance might reveal.

It may seem to be a long and maybe tortuous way from the "warm hearts/cool heads" and "Bashes of lightning" of nineteenth century actors to the "largest urban renewable energy scheme in the UK" in wentler-fret century Condon. But in the paradoxical tentrory which grows the potential for positive for actorials in the octobies of performance it is performance with confirming on General Whit's elevant.

conundrum: A physicist is an atom's way of knowing about atoms."





Simultaneous Dimensions: *Nemesis* and the Ecology of Perception.

Jackie Sma

PARTON Dance Named (U.O., Sander 2 time Joseph Parton Grai Descript





College, University of Leeds, reproduced on www.ran Deleuze G & Guetteri F (1996), Anti-Cedique

- What kinds of practice 'can open up the fields of experience which lie between poles of - What is the role of the analyst in relation to these concerned with how perception operates. It must also divide and multiply. No singular critical language can be sufficient to represent my experience of simultaneous difference. Both the performance and my analysis of it are characterised by processes of disharmonious McGregor's use of the word 'assithetic' reveals his awareness of the fact that his work is located in relation to discursive practices. His statement refers us, for instance, to a notion which has been 'physical reality' of the dancing body. The presence of this living, breathing, sweeting body 'essence' of dance. It is precisely the kind of multi-Random "places concepts of the body, time and reveals his awareness of the connection between knows that our discursive definitions of time.

space and the body condition our experiential

Two questions posed by the symposium, Virgue Volatile and Incomprehensive, were of particular

interest to me as a dance analyst

conceptual definitions that he wishes to challenge. connected, even related. His work simultaneously reveals to us the ways in which our notions of time, space and the body are discursively constructed, and carries us away from these constructions towards other possible ways of perceiving and interpreting. Nemesis, I suggest and environmental factors," In other words, nature and art are not uniquely and permanently related to each other by means of some single unifying discourse - one does not simply produce or express or reflect the other - but they do nevertheless, interact. They do so at multiple points and in various ways. Within this ecology, relationships to each other and to the effects, it 'makes change', because afterations in Hence Altropp's model of a 'performance itself via that performance's lines of correction and collision with the world outside the theatre We can compare Alisopp's model of a performance ecology to Deleuze and Guattari's notion of a 'desiring-machine's. Desire, as Deleuze and Guattari express it, is a process, an ongoing, desiring-machine, a complex assemblage which Performance, expressed in Deleuge and Guattari's terms, would be a process; a collection of flows desiring machines, both productive of and subject to the transformational forces of each other. In the case of dance performance, we can imagine the musicians, technicians, spectators and critics, as

we say on the simplicity of "objective" semiotic analyses. All of those systems of interpretation are in operation within performance, and others too, but operating in interaction with each other in nonsimple ways.

Such an ecology is in no way stable or systematic. There is no constant pattern of relationships which on the scientificial or objectively recovered in

singular system of interpretation, for instance

can be scientifically or objectively recovered in order to provide us with any ore meaning or truth. The task of the enalysis to become aware of how different kinds of fruith or knowledge or experience, but when the trivial calering machines which make up this performance. One way to become aware of these flows is to notice low they interest. Allogog's model shares with Delayar and Castardini, is boson in the importance.

Deleuse and Gustain's, is focus on the imported of transiciousse. Deleuse & Gustain with, in Arti-Chalipus, of the Castria white, in Article Andrews, and the Charles and the Charles and many firm, but annot final near and ruptures. Development and failures, stalling and short-cliculat, deletinose and fingreventations, within a sum that in America Councillat in thorping this various parts together to form a whole. That it is because the brainest in the process are productive and as

reasonables in and of brenseles.*
Allocyp's model helps us to brandet this idea into performance terms. He refers us to braumat indicate by some of the interaction which takes place within parformance. These are the moments of incomprehensible arrisigally where connections between elements seem arbitrary or contractionary. They are the could immerster in the process of referrings, ne-issoring, ne-modifier; Bacause we don't incom how to comprehend them, how to

from us, leaving a gap, a pain, a sense of loss. And it is our residence to incomprehensibility which gives them there postly note. They force us away from the known path, onto other trajectories of perception.

Deleuse and Guattari urge us to recognize "lines of fight", flows of disruptive activity which operate

between desiring-machines, and which have the capacity to "determination" and "retermination" their flows. It is this activity between the machine the complex assemblages of knowledge & interpretation, which points us to the machines themselves. We identify them only because we

interpretation, which points us to the machines themselves. We identify them only because we notice their handericy to colleges.

So, my angle of approach towards an analysis of Nerosasi, is to start from noticing the disruptions to and deflictions of my own interpretative flow.

which will point me towards those interpretingmechines I am accustomed to use, most visitie when they break down and their emooth numin is interrupted. I am looking for how breakdowns occur, how signifying systems wander and colid with others, how meanings multiply and diverge, am looking for those moments I struggle to It is clear. I hape that this process can reveal something to me about processes of interpretation, but can it also reveal the performance! In these any such thing as the performance, outside of its interpretation? According to Deleuse and Guatter, processes or production, concurption and encoding are immediately interferied.

sphare or circuits: production is immediately consumption and a recording process javagistement, without any out of mediation, and the recording process and consumption directly determine the production, though they do so within the production process itself?

those processes of recording we call decourses, In other words, that he anticipates the consumption of the product within the process of tax creation, makes that paid of the creative process, which is beta flavyery already informed by those other processes of recording and consumption he after decreases of recording and consumption he after decreases of recording and one of the processes of recording and properties of the leadures in the processes within their education and training. Again, it is the flow or perhaps the leadures between profressince and profressince law and profressince and profressince law and the profressince and profressince law and the profressince and profressince law and profressince profres

Let us return to McClegon's desire to bring into play "their dimensions of time, space and the body." I will use these three elements of dance performance as a siskalizor upon which to build my analysis, noticing in particular how descriptions to one element interact with my altitude perceive.

.....

The performance offers as a range of different kinch of spatial environment. Went to bous on four of these in particular, and to explore how they operate both to define and to confuse each other. Three types of environment as introduced by meers of: photographic sides of empty rooms which are projected onto the back will of the stage space.

projected onto the block wall of the stage space video sequences which are similarly projected spaces created by light.

which the bodies of the dancers move, could be said to contain, in concerts terms, the other three. This environment is itself conceived, in the traditional decourse of performance, as a space constructed for the purpose of imaginative presenting.

The stides projected are of blank spaces, all empty of people: there is a high, tiled toyor, perhaps the entrance hall to some Victorian fown hall or libery, with a comfor leading into the distance, there are

entrance hall to some Victorien town hall or it with a comicor leading into the detamon; then detelfct looking morms with closed doors or windows leading off them; there is a small window, shot from outside, its thin curtains

6 lbid, p42 7 lbid p4



fixed point in space and firms. A photograph can also, however, suggest movement or transition. The dispidation of these rooms creates a sense that they are in a process of along, of transformation from one state of being to another. The many windows and doors seem to invite entrances and exits.

These is the class the first image, should be goodward promotion of modern and address, whereas the processing of moments in address, who are processed to the processed and a second a second and a sec

set technologically and thus possesses a sens of the unsall or imaginary. It is a dimension which pists beyond the possibility of 'natural'

exists beyond the possibility of Instural' experience. By such means, the conventional generic association of photography with reality is problematized. As the real is obsoured, the imaginary comes into play, from an early stage

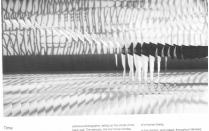
those dimensions of the treatical space which are supplementary to my normal levels of perception, and of my activity of negotiating those dimensions in relation to my comprehension of the this thick action. Lam by the first conceptual location whose the interaction of the real and the tragginary makes the parties ever a wint in color policy to the contract of the contract of parties of the contract of the contract makes the parties of the contract of of the the contract of t

images of rooms immediately auggest the notion of backdap, of a some basilion within which the stage action takes place. Notions of inside and outside are essential elements of the conceptual chain by which our understanding of space is constructed. If left impediation, do the disnoral inhabit these mores?" Help, the interaction of the obstoographic mapses with the opensor created by

In one sequence, a pathern created by light falling through a window onto the floor of the room in th photograph is initially repeated on the stage floor

However, the lighting pattern groundly drawings controlling pattern than a size stilling from a set and passed of gazes, showing some process of an animal service of gazes, showing some processed of an animal service of gazes, showing some processed concern? If the pattern represents a regrigation of the window in the projectod reage of the cord in the service of the projectod reage of the cord in the service of the projectod reage of the cord in the service of the projectod reage of the cord in the service of the projectod reage of the cord in the service of the projectod reage of the cord in the service of animal fraction of the service of

> ustall, this kind of play with visual perspective is the effect of moving the viewer consciptually pund, within and between spatial dimensions a in seminate that it is we ourselves who create see. Nemosis restages space as on invariant possibility continually dimensifing and containing it. Bullisains this concrete setact we care into a universe of confingert.



One element of the conceptual chain by which we

sense of when the action is teking place. Time in Nymesia is made to stip, to circle and return. Photographs are thimselves a complex combination of past and present. In capturing a moment, they allow us to constantly return to it.

an inepopulable sense of deeps and abandonment, their stabby emplores as an invitation to sender about what human activity once occurred within them and with it less cessed to occur. Refurming to the notion of incide and outside, if the denorms are procreded to be moving within the forms. It ley might perhaps be understood as representing the memory of human hobitation, les gloriots. The magnifications it have discussed however, suggest cherwise, that the dangers might basing to some temporally present but musely inacceptable works. But these potential integratations are suffering but these potential integratations are suffering but these potential integratations are suffering to the properties of incomments of the But these potential integratations are suffering to the properties of the properties of the But these potential integratations are suffering to the properties of the But the properties of the But the second of the properties of the But the But the second of the properties of the But the But the second of the But t

prevalue, closed by all a large and a larg

who have disappeared from the stage, reappear within the video projection, as insubstantial trace half transparent. These images of bodies continually disable and are reconstituted disputers in the com, somatimes over the top-

are aware that this is finite toking, but the effect is orbith the poulution from the conventions of spanishment are associated with Neil performance. The operations are considered in coorded mechanisms. The operations are considered in the coorded mediation is one which in a series possible and strikely on or their which a different net of injuice time rules apply. After a different net of injuice time rules apply. After on the business public out a tabelision in the business like course of the room and zooms.

seem's must be comercified processor as severed to the bottom in the comer of the region and access etc. it until everything eller, the whole stage and porces, as sealined up that is that grey-blue florering light. As the carental moves in on the blank, humming accessor of the bession, it seems that we are being carried further into this chiefer what is that location, right in solde the

born from It. The single dancer who first appears on the stage, no longer looks human. He of the wears a strange, futurest coalures, vanisheard of a lord of genderless, also space creature. The almost goes through a series of movements which suggest footal development. The implication is that this new, undefined, a temporal and arthe disruptions to our concepts of when, and where result those complete to be inexholded interaction, both between each other, and in terms of defining the what that takes place within them. As McCengor layers scaled unknownents over one architer - the stage, the photograph, the video screen - the exposes the completeless of the takes to the properties of the completeless of the screen - the exposes the completeless of the

Presence dispolyers into assertice, who are arranged from it, meterminational. The within 16 MicRegor's nation of an ecology of spoces, we can see that this does not suggest a secure environment, made up of intendependent but basically stable entities. Pather it is an environment, where the very dimensions of our world through which we construct our supplementary unitable and normatic, continually intendent.

The had

As with the relationship between the slides and the use of light, it is difficult to comprehend how the discine movement situates to the other element of production. Without a consistent idea of location or termination, my interpretation of the denice becomes fragmented, changing as the stage environment changes. The Intellia focus on blank income works indoors of emplifiests.



metaphorical projections of something about the placios, imprimentations perhaps of develiction, perhaps of a bealledown in the human relationship with the built environment. In this constant, I made the occasional jerky stops and repetitions in the movement as bodily collepse or degradation.

movement as today orderive or departation, All their pounts, the terriginal insaled I have discussed produces a different interpretation, whe according to any orderive orderive orderive produces and their pounds or the segment produces and their pounds or the segment produces and their pounds or the segment produces any orderive orderive orderive to the decrease and their pounds or their produces and their pounds or their pounds the decrease as their produced any orderive the decrease as their produced any orderive their pounds or their pounds or their produces and their produces thei

The point is that the discrete serve of on their glutmany is the different beaming of siles projection, if if projects and physical movement are beyond one seem of their they provide unless setting of the control o

wy con restrator, as a speciator is the breakdown here, the line of fight which reveals me what I have brought to the performance fro outside, my pre-conceptions of an hierarchical structure in proper 1 to disnot.

Deleuze & Guattari unde us to seek, in analysis.

man from the cretter of vision, do not book to comprehend all Prepire Interns of the discourse of "humanity", This is exhaustly discould be active on the property of the comprehending of the comprehending of the comprehending of the comprehending of the discourse bodden below the comprehending which is made only a seat and the comprehending the comprehending of the comprehending the compre

inchnology of production. In the discourse of timene this six an elementy disruptive floature accounts, conventionally, the body has been seen to the private the present, the conventional six and present, the private six and the present six and private the private six and first body into one more part of the post private six and the private six and the private six and private six and

In terms of the incurrent vocabulary, the production playe is hid of double gene around notions of the organic and the lectrological, threship between sections of incorporate association healthy and strongs. The discours among the production of the production among the published and strongs, and among the published and the production grides in the messacial submission of grides in the messacial submission of they are not the Juntum, packing lessed of contact and discipline with the emission contact and discipline with them exceeds becomes abultuman in a way that difficult to produce. There is a proposal, all the office there is a submission of the production of the contact of the production o

physical response. This physical response has performed to performance is an aspect of specialization which has been given a low entirely within the discouss, to lower, at how importance. For me, so a former discouss, it has importance. For me, so a former discouss, the performance of the converted is actually of physically uncommitted the well-th good against my own of committed the second that of the performance, the difference of the moment from conventional continues are mysterial and the dancers must work with production from.

Nemesis, McGregor speaks of the process of the

In his introduction to this BBC film version of

hang is lawn's new ARC of the looky and of blooks, all other of the problems o

light and projection becomes ever more confusing in this second section of the production. These diaments move between cometring abstract and geometric, which seems to fit in with the loke of a sectmological, mathematical universe and filmic



pospection in an official period microary control for the service in the service pospection has controlled the controlled of the strain service pospection has controlled of the strain service in the service pospection of the service in the book wall. They owen to support brandwar, service in the service i

beakdown.

The effect of these multiple strands of performance on my interpretative sense is one of instrinence, or a tectious' between all the different elements and the discourses they bring into play which finalization my ability to make them.

Endinge

performance within a discourse of import and min. It provides the section, So the seaso is a series of entiring. Nermote, the file could a series of entiring, Nermote, the Good of the section of the se

uneal, projections of the inexplicable formed an intention to make sense of it. Notions of Nemesis, of death, are inextricably intertwine notions of tile. The one produces the other.

In this performance, the relationships between like and death, presence and alseance, The visible and the invisible, the bite and the whiteal is one of metamorphose. Each metaphoc, each stand of interpertation leads on and transforms the others. Analysis is a desiring-machine, a complex process

Audjak is a deemy machine, a combes process counting in compact the information. To conclude, it is with the introduction. To conclude, it is with the last congregate confidence of profession of the confidence with the scooping and profession and mendels are relationable in the concepts understanding to the refers, and whether and mendels are relationable in concepts understanding the relationable in the second production does not carried than the interpolation does not carried them. But the production does not carried than the production does not carried than the production of importantion. Excludy to a the bada, models, or production that it is processed in practical to a frequent to a frequent to a the bada, models, or production that it is processed to practical to a frequent processed in practical to a frequent processed production and interpolations. Exclude the confidence carried to any the line model and the formation and the production and the confidence to the formation and the production and the

In possions and imaginative projection constantly layer themselves over one another, it revisions the body, conflaining the human with the root-human, the like with the virtual, the present with the abourt. It has, for me, immediated the visionality between experience and respectation, performance and analysis. By failing to make it sense, it like the size a demand or defection of sense. It like the size a demand or defection.

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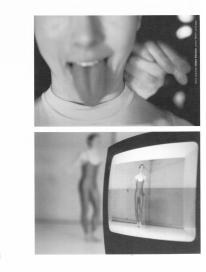
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> er articles referred to in footnotes can be found at renew-random/dance.org/Index/1619



Intermediate Spaces. Theatre in between Discourse and Concourse

its in-between position: in between illusion and reality, in between reality and possibility, in between art

There is no high road, no broad speedway, on which the vague could be distinguished from the clear. the volable from the stable, the understandable from the incomprehensible, and on the sides of which the remains of judged and condemned products would stay behind. The critical potential of theatre asserts itself in between all well-established places: It is the discourse in its original sense of word ments and thus to the break-in of the space of possibility that each individual has to decide upon rather in-between places that are the origin for something like false, jointing, linking, weaving. "The in-

When the includes its displayed as a south cash of these, it has to the berings of its owner, but all the first of the displayed as a contract of the second and the second and the displayed and the second and the displayed and the second and the

with a local value effects, changing and from Common companies (and the first with a local value) and the first without the dependent of the common companies (and the companies of the companies

* see: Dirk Baecker: Ablicit der Form. Franklutt

No direction can tell the spectation what will happen to him or her in Metre-Welwaro. But it can deliver the construct within which he or she experience both, the reality of being a spectation and his possibility of theater. The reality of each large receives its place that is only realized by the spectator's presence. All proceedings in this space constitute their own memories that reach back as well as straterate, memorites are well as forces.

"one manifesto less" (Gillas Delauze)

Here too, discourse and concourse fail triggetine Author-releasion makes the speciation in a back and from movement, a proposal in electrage the factor failow is caused before the size of the of militaries). Wereas options comprise for the resistation. For the grant discourse and of the presented algorithm to all only all of this discourse of the procurse. The contribution for the street of comprise of ministry the self-releasing terms as much in their fact that are findage, and for the temporary of ministry the self-releasing terms as much in their fact that are findage, and for this self-relative to the best-releasing the ministration for these described and accordance to all comment of codify. We shill a parentary of this think is experience to contact or comprise, releasing comments and the first confidence processing contact and contact the contact of the think is the confidence of the contact severy production forward of which the principate flows (20th and 20th against 15 of 30 citizents) grows. The principal resident of principal flows (20th against 15 of 20th against 15 of 30th against 15

one modum view shown or party developed in the context of the other. Not only bocause the operandral quality of disease collakes with the object-disease for the fine and, to the obscales the opporation can be opered to the demands of the excluded once in the in-between space of the except her party of the object of the once the object of the the could parameters that allows the consolidity of an over interpretation.

At this coint it boxens down that the object is object on object the value writing and opportunities of the object of the

exception impligationers. For example, but his date use the same value to the other the sense contained an example of the histogens when a sould pure of institute cases of the sense institute and an extension of the sense of

The conflict taking pace in thrown as an intermediate account to the approximation of the properties o

As a vel established centrific to bil in jordo journalism. We not in-floors festimane suggest extension, drawn or cassatters. The billing visitor fest more invaling or less that contrary, source publication and contrary. Source publication and contrary source publication. The contrary source of the source publication and contrary source of the sour

those advanced years and experiences they withheld.

To this day, filmships employ but yearproces in order to represent figerbands or dissume. This sign here is interrupted when for exempts the while of but ye images of the containty moving hard hald common in Virtual by doors all this Park and associates and only the bushausch state of the orderates but doo invide the speciator in an employed indication, who the speciation is not employed in the property of the part of

Burry pictures have a double valence: they can be the expression of an affirmative aesthetics as well

they are not far from Pomentic landscape painting, which wanted to blend space, matter and time into Between the two poles - transcendence and the search for greater realism - the mesh weaves itself.

amount of pictures, determine the habits of visual perception, they can easily fatten the ability for conshows the optical clossing of a neo-liberal model for life and for society. Blury images are multivalent and easily consumed. Thus, the arts and society assess them as highly marketable and with great use value. In advertisements, they appeal to the consumerist desires of an exclusive group of young, highly paid and aesthetically educated people. The stream of blurry, soft-focussed images can be read as an deemed Bin Laden's videos to be more progressive aesthetically than the simple images of the cow-

In this flood of pictures, theelre can use its specific position in between reality and illusion for insisting imagination which creates connections between reality and possibility and that lets us think the possi-It is thus open-ended. To insist on this fact is the task of theatre, and it maybe is traditional and con-

"Philosophy and theates", says Denida, "are connected in a turbulent and insisting affinity. Do not both eidos to the modern object or the objectivity, philosophy can be read as a history of visibility, the interpretation of the visible. This would be the fate which philosophy shares with the arts of the visible and

comething: "Fur it and the invisible has always shaped the visible. If, for example, the visibility of the visible - that which renders visible the visible thing - is not visible, a certain night falls, hollowing out mere imagination of the visible towards the infinite. Thus, one would have to leave a space to the invisible at the heart of the visible, to the not-theorize-able at the heart of the theoretical, to the non-theatrical - just as in the coup de thélitre - at the heart of theatre." Apparently, Denida pleads for not eliminating certain disturbances which, within the visible, remind us of the fact that it, the visible, is seen and thus shows something invisible. This seems all the more urgent as seeing has generally become

Such disturbances lie at the heart of theetre as a place of drams, of conflict and of the event which becomes effective in the interciler of its media. In the back and forth movement in between the media, the spectator is driven into a centrifugal force that triggers complications of perception and leads to possibilities of collapse - between discourse and concourse/bankrupcy. But these intermediate spaces

Maybe it was Samuel Reciert's Wallion for Godot that shifted the down from the content of the event provocation in story-technique has become a shared value. In between two sentences the sun rises and sets, the place has become space and remains vacue. Beckett plays with the intertextuality of his work, with the blumness of his statements that gelfonly upon through observation. He creates a His inventions of images and technologies which banish the seemingly given into a personal space of

laying bits discussion that they could not all a course to that wish they protect. Specific interval properties of the protection of the cold to the discussion of the protection of the discussion of discussion of the discussion of the discussion of discu

This could be found if flowed or perfections with all flowed Chammed could be defined on the flower of flowed the countries of the countries o











Open, notiferminate, relay, valencille, billing. What it by to protocol them in other land appears those adjections side back into English. They're reaming in the echoes of diverse relav-coses, solo-prated proposition, lever vising programmare, generals self-entities like critics or new theoretical propositions beyong deprimerable…, all menging and valuating at the point viewe both is theoretically respected and in an infestilization strength and control estimate and estimate the protocol and t

reconstruction mean when they between the speaking double of promisions with the way causing double of promisions with the way causing double of promisions with the way causing double of the control of an obsect, or in the restored fights, proposed in the promision of the control of the con

Doubt the ligage of discourt communication and the common for the common for any other common for the common for any other common for the com

est in the object of performance. This place I claim as the positive histus with effects that



* By "open work" I rafe to the practices in music, we all acts, dance and theater during the 60s and 70s, which developed performance as the feed of decorating the lames of the athentity by procedures of open form, intermediality, ordiga of authorities, as self as to police of merging till and air. —authors as performent like Caps, Stockhauser, Thoras, the Judon-Church chorecouplines and artistic at 10.

² Arthur Darto involuces the term "atworks" in relation to the constitutive role of theory in the concept of atwork: "To see constiting as an impulse something the eye cament deery - an atmosphere of a riside theory, a knowledge of the fastory of art, an atworks".



the articles status that performing stage arts naturally from the fine arts practices, implying the mechanismrepresentation of bourgeois solect fit the spithos of distance in the transfiguration of the sublims.

4 For a more elaborate analysis of the instances of or

son, the builded 18th contay mode of insperiors sold from the billion of insperiors and contained from the self from the billion of insperiors and contained from self from the billion of the self-through an approximation of the self-through all contained metallicins in the work for the self-through and self-through the self-through the self-through and billion to perform the same consistent which the potentiary that caused in referred without the performance that caused in referred without the billion of the self-through through the self-through through the self-through through the self-through through the self-through the self-through through the self-through through the self-through through through the self-through through through the self-through through through

States of Work in Performance

one again the performance particles which have been no enforcing discussion? Fereign it is the alliants, when these portions have been performance from the performance of the performan

Note drawn per fraher amort list is qui au Night hand explay closus and dismonstration principle hand explay closus and dismonstration then is recently attacky visitions. In style of quadrature if no personal to explain closure quadrature if no personal to explain closure quadrature if no personal to explain a production if no personal could be to deliver the could be to obtain a personal production of the personal could be production of the personal could be production of the production of production of production of production o

Le. All All Own Over All All et. al. (henceforth abbreviated as All Over) screens a sequence of excepts from recent major dence works together with contracts for the purchase of copyright, shot from behind Militain Spilingberg, who was sitting



Jamed to Nicown (now) audience, the live Milleria is dubling the recorded Milleria in his him hard speciator's behaviour. The works speciation of wide and social sprouds to him that his products to lorn the special products to lorn that his contact for the incorption of this war and has electricities and objectly the or area of watching transferred on the mentional produced in productions. In this was been produced as the observe of this lim to his desired to less every discovered in the social products of the contract with all the body with the contract of the contract fields to lose every direct of phenomena for the lower which designate their own possible was not to the feel desired upon a phenomena for the lose that the contract of the contract and the contract products and the contract products the contract products and the contract products which the contract products the contract the contract the contract products the contract the contract

awart which delegations their own possible watering to the fived folional position of another neawatching, the author of this live spectacle. Another factic of stripping the phenomenal object of dance is, in fact, danced in (Lintillad by Timo Sehgal. The nelved dancer as the author of Lintillad performs a previously open collection.

of except from Isaboro Durino In Xialer Let Thou April from Israeling during guitable proposed from Israeling during public and a constitution of stands or reconstruct. - but to instruction different chronogopatic writings outside the femere of the works, some of which had been settled through the mape fame of bright observation. Thus a major fame of bright of them are proportion on contribution, what shapes these proportions and active of differentiation. It is an appearant in actively of differentiation. It is an appearant to be a self-stand standard or the sessal of divergence to a self-standard or the sessal or divergence manufact self-standard or the sessal or divergence more to galance.

are processors are no script detends by comparison, register, districts interactions and propage comparison, register, districts and expension of excursion, the same to which the different is numbers. They after their determines and the which salates one to the other resider as they are "othersized one to the other resider as they are "othercity", This procedury means posting ofference as a destablishing and decembers for the decemcipact. By purchasing the resid of performer, and a purchasing the residence of the concepts, decembers and provided the concepts, decembers.

sections performance. Not as a transporent medium, but as an activity that is able to produce the blank page of the body, inscribed with traces of reseed traces; an open ground for experiencing the possibility of christographic writing as such. Product of Circumstances by Vasier Le Roy calls

world disposition. Simulating the conventionality of a natisation with a han, his story is to subject to own history of becoming a disposit to an electron of list the opposition of an electron of list the opposition of an electron of list the position disposition of expensive disposition of which of the parallel disposition of the body as the object of solentific research of the body as the object of solentific research disposition of extremel, disposition of extremel, disposition of the object of solentific research disp

Inclusive scope isn't meant to protect or close but to make the concept of work and oductivity open, that is, fluctuating between in-fixed gennes of lecture, biography, theory, informance...

describe the mode in which Diderich Naphwepresents its preferrable production. Pulphwecontract to all previous cases, the stiffulus is not of self-self-section of self-containment, which describes the theorical frame of representation. What it is it is found or what it disparts from its entity deliberal or sustinguished substantial set forlinguished as the event of this and clean of the containment of the containment of the containment lost, an open chain of such or Pallo, Dideric et al. all consider reviews on seven as the bestule regin lost, an open chain of such or Pallo, Dideric et al.

acts or auto in an entertain permittent extends from a suggest inflation exhibits which cannot be subsumed under one signifying regime or total content, but give may be a complex or goaque matenali surface which engages speciation to drive he can undestanded. Thus incompetionally between one- and under-determination of harbit and the content of the content

Restricted and Expended

It is not these works, but there insulation that is compacture, unless mort statisticinal performance practices, which then to conceil no absorpt to involucion, which then to conceil no absorpt to involuce them can fell to administration. When could be seen in association for the success of musting the fraction introduction to the success of musting the fraction introduction of the control as the production of the control as the

in appreciate at subliminal distance the doing their performance beyond it... My writing bout? them has shown that it necessarily falls in stringuishing what can be seen "as" apart from elso "in" them some theoretical work.

The terms theatre and theory are comprehensible only in the realization of their chiestic interchangeability, which make works. And if a new score of theatre and theory) investely involved its 'atformance' in the plot it is an apostrophe of missing/inistisking in a new phase of theatre.

But to consider the matter of "staging theory", even if the interpretative viewpoint is hypothesared from a pragmated distance, and thus insists on the performative act of stributing a "seeing" to the work, means to come to terms with the fact that throup pronounced so as to occupy the valency of tristitional infinition economy to the state of trimition economy of representation in performance dissease to company and the state of the state of the state of the paradigm, like the hesitated spelies down configuration of the body Le Rey demonstrates thom self-ultrimition granted in Product of Characterismost which may be aligned with the Delausaine consent of a body without organs, and

"Self-Unfinited stages BACT), one is performing an injurious act of discourse, explained to reducing the work to a procedure of authorial intensionally which makes performence only representational with respect to its concept. Furthermore, in explicitating and assigning that which resinable in a theoretical amorphism to the work, it is forced to operate within that which it formerly escaped - a restricted economy."

mean to subject the consistent in belonging in a large production of the consistency account of a consistency account of the consistency account of execution consistency account of the execution consistency account of the consistency and of set is a recessarily want by the site for the consistency account of the consistency and of set is a recessarily want by the site for the consistency account of the consistency and of the consistency account of the consistency products and the consistency account of the product of the consistency account account of the consistency account account

port of producing as whost, or what I Limber regering a commission of the insidiant of its proregering as commission of the insidiant of its proregering as the insidiant of the insidiant o



⁹ The term "econominesis" I benow from Jacques Der ("Dicnominecis", Teol program bt 112, Deograd, 2001, 175-208) to define the logocartric cognitive processes in interpretation which produce work-concept as the horizon interpretation server recognized and contained in horizon.

The full motto with which Danto begins his assay: He Do you see nothing there? The Queen: Nothing at all y that is I see. Shalvaspeare: Hamlet, Act 3, Soone 4.

Georges Bataille distinguishes two apposite economic imposes a "heat-sted" poduction, which involves "asia and can be completed; while not for the moment did in ave to observe it within its whole..., to perform a restriction means to solder it in part, and the "premail actipiting poduction beyond reads, wither expensived or in



convention of relegationship for the status of loss and loss and line all status for temperatures can't be respective perfect on the force of lengthing across that length on the force of lengthing across that length on the force of lengthing across that length is a coverent length on the length of length on length on the length of length on length on length on the length of length on length on

error. Balletin 1950. 200

The state of the

I ring to to a vitamed of the body without oppose as the prostors off of the humans without of the humans with a size of the control of the humans with a size of the control of the first without the size of the body of the size of the

decode the history of dance still cannot silence the notes on the surface of differentiation comsulting me to deal with the fact that none of the national stillness assistant thereties was a points secondarily with dance is. A general according as a work them, this which produces excesses of all work them, this which produces excesses of unclose of standing for something elast. ² foreigned as constitute evisition to thereby, at the same time a non-relation in performance is indiunction of standing for something elast. ²

called in your for indicate interestion in this place, in more the three-disk advantagement of work increases an "uniforcidented" in sudernoor. The form of the place of the superior consistent of the place of the place of the superior consistent of the place of the place of the superior consistent of the place of the superior consistent personnel or the place of the superior consistent place of the place of the superior consistent personnel or the place of the superior consistent presented without early publication of the presented of the place of the place of the presented of the place of the place of the presented of the place of the place of the presented of the place place

own making (i), is a disclosing against a fast, a father sense goaler is now etc.). The velocity of the property of the control of the contro

Performing an Equation

we have only augst through, and what shreams in our hands is only a vesser. [Statille: 1990, 138] The problem of securing "the vessel", the romantic signery sensition of elutive meening - which will not allow the effects of openings to fail back into the myth of the gift, that is, the paradigmatic load-indication of the instribution and the instribution without instribution.

sppby setablic or display meeting - vinch vinc allow the efficiency of the gift, that is, the panadignatio loads the mysh of the gift, that is, the panadignatio loads calcinor of the reflects, unstainmake, recurrentible as the Indian blant surplus to account for the panadignation of the panadignation of the temporary of the panadignation of the panadignation of the panadignation of the panadignation of the displaying and the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of which is the panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation of the panadignation of the panadignation of the violent panadignation of the panadignation and sufficient properties of discree or threatm, it investely offers the effect of its construction is described to the construction of the construction is the experience of visit is looked like", the global. To alliarity to slauschold its experience in order to test how valid a norm of consistence in experience of these works could be will have to power their orientation sect, however impossible it may seem to, attempt to exclude a throught experience.

in Nom donné par l'auteur, it is a man and a women thet place everyday objects and four latters (N.S.E.C) in different positions and relations.

In All Over (1st part) it is a man aiting in a cheir in florit of the corean displaying wederpts from a number of dence performances. White watching them with his back turned to the audience, he is doubling the movements of himself in the

screened image.

In Product of Gloumstances, a man is giving a lecture about his work and life. Every once in a while ha announces a demonstrational example, such as: "what it was, looks like this", and then performs it.

In (Lhtifeld), a naked body performs an as-if confinuum of dance materials intempersed with breaks arising from the diversity of movement.

(choreographic utterances).

In Dicterol's Aliphew, the performers come on stage, take up an act, formed in movement, speech, gesture, affect-image articulation, in order to perform it either relation or in various com-

With increasing pagnetists and anti-interpretative who we could force these descriptions are awar more matches specifications, which would finally lead to the formation of market exemption; body -x. material object -y, where x, y are tested to be performed, unless that govern the action (Bantor 1881 -3). The energies formulae cross used to efficiently define auditories. The development of action, happening, performance art precises from the orderion of the requiremate by

tices from the extension of the readymade by a action in the 6th and 75s, now appear highly inadequate and insufficient in explaining how the reception of these performances settle on an economical model of openness. What they do semind one of, however, is that only one regime of neosioning-risk actionism is insulated in these performaances today, not as a destinated and in everyday in the contract of their overent oraction.

The actions in thesis performances are surfaced, to equivalence of consistent jill such reconsistent jill such rec

y a technically as an objective stinking yord, progressive or ideals to the developent of performance. Furthermore, the doings e devised and performed with no stimulus for possible discrepancy between the intended of the resilized. They are titerated as transcer-

the possible discrepancy between the strender and the maland. They are largelled in the temperer and not not make to suggest that they start as the reduced images in order to dissiple subtreet as the educed images in order to dissiple subtreet considerate of suggest that they start the considerad distantination to interpretations of the works throughout and incorporate to them one president of performance to the subtreet and the start of the subtreet and the factor of effectively the makeur of performance to secke this sub-plus value of many larger was deep the subtreet.

Demonstration. Actions are presented as instances of demonstrating proof or evidence (a series of operations with objects deplaying their functions and possible relations. Nom donné par l'auteur) or

and possible relations. Nam danné par Touteur) or unfolding a protocal (the atworld contract between the audience and the performance, Af Chee) Exemplification. The lecture on biography is announced. Every instance of empirical resiliy is which Lie Rive relates a locarific experiment, body

as tokens for the imstrievable but specifiable instances of experience.

tions, we are invited to observe possible instances of chancegraphy.

Objectification. In Diderot's Niphew each performer state from performing a complex of movement, dance, speech, gestural meteral which blank the orion's of clause or reflect in

ounting affective beha pears as the objectific affected states.

How for does this somewhat pedantic scheme, which cannot account for reception as such, assemble these works by claiming some sound support in a model of syntax in performance? If is a model for formal specification of utransics to what extent does it claim not only frames or continuous but actual coefficion of these works?

Only a point for the positionation to be distinqualities the distinction of the Trow-vietal relationating in those performances is positionatized, in such a way that to determine what to pertormed cent the deducted without consisting or per control to deducted without consistency and some disposition as a speciasor. Therefore, no opportunity to reduce the interest to approxtionally the causality of the control of the speciator is per-consistent with the quantition. Yie from much took a conditionate by those lam booked and if it to display a step toward defining a common. used metabolism in an unas production and unas control receivable in a related in the season of demonstrating the westing of the westing of All-ow or the region of metabolism principal control and a remoderness in Principal Consensation in the remoderness in Principal Consensation in the remoderness in Principal Condition of the Principal Conference of the Principal Condition of the Principal Conference of the Principal Condition of the Principal Conference of the Principal Consensation of the Principal Conference of the Principal Control and the Principal Conference of the Principal Control and the Principal Conference of the Principal Control Conference on the Principal Conference of the Principal Conference of the Principal Conference of the Principal Conference on the Principal

septiments. Not to delive an intertation with expension processing and port more expension of performance as indication, and apart from executing a service of an indication, and apart from executing a service of containing and obliscale of the expension of th

pushing on is limited of undestanding. And their protectionalities procedure, incoder as the times procedured as the pro

non or an affective experience -examining and

het is ontolie, but the shared port where both when the me himps to beat her deposition owards promise of "more" or "beyond" her unde attacking, and the other whose selectedisting common is taken away to the existent of incorrase examinability, dispinated of universal communicability, expenses to abandon the possibility to own a commance as a place where speciality can return be trained.





What Must Be Excluded?

Goran Sergej Pristaš



texts which constitute a new performative stratum called "Think Performance" have had on me. The question which I'd like to mark here, while also trying to position some of the problems it implicates.

1 A Shook to Thought, ed. Brian Massumi, Flourledge

coments in the arts at the moment, and this is something that I'd like to stress in this paper, but the question is how to approach it politically and not only to be politicized by being approached by "Think shock to the body while affirming the causes which have an effect in "shock to thought".

What must be excluded from the domain of "Think Performance" for "Think Performance" itself to proceed? form assumed by the thought and performance or thinking and performing. Brian Massumi, reading



Show Must Go On" by Jilröme Bel in Zagreb which was followed by a kind of louissance effect in the

see that "Think Performance" theory very often refers to what has to be excluded from the economies

The formation of "Think Performance" follows the path of every other previous paradiam, but in differates an ideology of non-ideal performer. Everybody is performing, everyboy could perform it, everyawarg margy at solo yours store "we don't show what can a copy or "and, those immersings and includibility" way. In incremistion of a francing strain as, single-strain, and "would add, smorgly, deadled as a demandralisation of the body, as in Xeeler Le Roy's case, where we also don't know what the body can do.

What is actually demandralized, left behind, but not officiaed, is obviously the spectacle and its techniq

he formed of queezes with socious control times get the later desirable has the opportunities of proposed of the socious registery that later the most investigation and the socious of the proposed of the socious control of the socious and the socious control of the socious and the socious control of the socious control

who am I, what am I, how am I produced, or how is my identify stabilized - although these aren't am evant quastions. The more inherating quantion, as Blasheth Carez public it, is household in act, what enables me to do this, what acts in me when I act?*

Or, to gly a little informatic game quoting Delected's quantify writing but replacing it instead with quantify certification?* "Thesi is no difference between what a certificration table allows and from it is

fee machine to a war machine, low-machine, sendificancy machine, size—and an abstract in that aweage them angly Wha has been criticated for every-sign performance, active. But is portione, the only question is which other machine the performable machine can be plugged machine can be plugged in order to work? "The Show Milest Co.O.O." and the special machine.

I would like to move the discussion about this performance from

I would like to move the discussion about this performance forward by reading an author who, alting the idea of the fourth wall, as the objectifying but also formational principle of incorporate soldship the distance between the performers and audience: Danis Dident.

emergiate how Describe the of the way of the same should places and the period place of the same should place and the same should be applied to the same sho

However, natively and truthfulness establish themselves within the painting and not in relation to the outside world or the behalve. Thus Didenot attempted to separate the theatre from the spectator is

Siles Delevize & Felix Guatari A Thousand' Issuzu, p. 90, The Althone Phes, London 1988 Wichel Foucautt. Zhanje i mod, ed. Hotime ger i Pade Kalanj, p. 134 , Globus, Zagreb M

of, Interview with Elizabeth Grosz by Robert sich, Randal Doane and Laura Perez, p.//web.gc.cumy.edu/cschw?burnd_object*tent/gr p.ten

sur, p. 4

Michael Fried: Absorption and Theatrically, p.

¹⁰ Denis Diderot: "Sasais sur la peinture" in O unretrost, p. 224, Kultura, Beograd 1664.
¹⁰ Diderot quoted from Persoles détachées in

¹⁴ Diduct quoted from Pensées détachées in Piled, 100 Til aux 101 ⁵⁶ About the relationships of Diderat's theory of painting and theater see the test by Roland Barthes: "Diderot, Bracht, Essensian", in Image-Music - Test, Fontana, London, 1977

¹⁷ Bert C. States Great recknnings in little rooms, p. 109, University of California Press, Berkeley and Los Angeles 1985

⁴⁸ Artaud: "Seater circutnosti (Phil manifest)" in Maguchosti 11-12, p. 1379. Matica InvestiAx. Split 1970, 1379

²⁰ Alain Badou. "Ples lot metators mist" (La d

W Bid.

 Desis Diderot: "Paradoxe sur le comédien" i omethosii, p. 50. Kultura, Beograd 1954,
 Komsterlin Sergejevili Stametavski, "Rad glun na ulco" (Palocta altera nad no"jul, in Rad glun

²⁹ Maurice Meteau Porty, "Toto kao iznaz i red Fenomenologia, ed. Milan Dampanovic, p. 33

Phenomenology and Performance in Contemporary Doma, p. 30, Cornel University Press, thace and London, 1994 ³⁷ Roland Barthes: "Saudelaint's Theater", in

the programmer manner as a constablish that of a "well comproved control". Defect also promotes to regulation: The last of employees and remove freely seed removes, the production is such a satisfy price as paper assistant for a control prospection of human beings and obtains on, or other security. I surprising productions for processing or furnity beings and obtains on, or other security. I surprising productions for the conservation to consider the shall be becomes Galesian and more programatic.

The spiritures usual, which is a standown of statistics of the square of the object of the object of or to it, a determinate by the scalar males, it is to start the following the spiritures are the size of the object of the scalar in belower. Defect for the or to it, a determinate by the scalar males, it is to start the following the scalar for the scalar in belower.

or bit, is determined by the action which, it is in but the field of the action. However, Colomi's theward is a photomeropolish which is with A would be the some because the land of practices of a like and is algebra. Simplifying the usual importance, but it is yet to get that importance that it is a like a l

"The date in it, should not be a control studied or it is not control studied. In the control is not control studied or it is not control studied in the control studies control in the control studies control in the control studied in the control studies control in the c

has control to sequente from the discussions, discussions from strong or, the depoting of the discussion of the discussi

Wild as the prodesignations, when is that contributing the above his took in vertical for would find that the prodesignation, when it is required to the prodesignation of the p

techniques of body accentration and the technique of incorposality. "Siding about how this train-materialness of thesis, that existence behavior the two worlds, the cisistence behavior depicts and class would actually be an existence in the world of signs is equally betphenous as is the reduction of desents to the world of resistors signs and symbols, giving us the desenter's right to a "rigis" respiration part being retinated by a drawn. Our experimenses in delated

"Self Unfinished" and the religious machine to a very importure account of Pascini and Saint Paul Mic

In any property account of Phasis and paid in Thus Makes level points on an offer Vicentownia.

In any property of the Control of Phasis and paid in the Control of Vicentownia of Vicento

Michael Hardt: "Passini in the flesh" in A Shook to Thought, ed. Brian Massumi, p. 62

Shook to Thought, ed. Brian Massumi, p. xxvi 30 gpd.

tought, ed. Brian Massumi. p. 79



On Strategic Interventions in Performance Art: Self-Representation of the Body

buja ia Nu

18 9860 TOT DE SOURE LY USAN 28

Exhibiting answiff is difficult for other people who don't field good about their bodies. I could not have been more humble - but if I'd been more humble, I wouldn't have been an artist.

(Hannah Wilke, 1985 in: Jones, 1998: 151)

INTEGER ICTION

In 2DD sector, yet, performed an even offer integrated as compared and even to the other performance of the control of the con

But despite it all - regardless of all this disclosure and understanding of the transgression of visions regimes of visibility and power – a question restains; it faideds this factio and and strategic power of these kinds of interventions, and has constainly been probed by artists themselves in their assent one will collaborate. The question is how to articulate the reliable multilayered effects of such visibility the body, and how to discuss this dark abyes and which we are pushed by wery visibility. This is specific structure of visibility and interventions of the Other. For female bodies, which are already historically placed as "different, sinful, ruptured, bappen that this strategy emphasizes the differsentation which shows a lot more than it means.

How does the provocative and direct visibility of strateov? What is revealed by self-representation

gussing the visibility of the body, myeal a different understanding of corporality. I will strictly focus upon the strategies and tactical effect of the

alised models of visibility. I will present only one theless contains hipical codes to recognise this specific body strategy of nature and its function-

page and throws pieces of mud upon her body.

rational dichotomies female / male, body / spirit. She outs herself on a table and keeps reading poses of an art model. She throws the book and used in her previous work." Marr. et Jones. the same time, borderline point of her performance art in the following way: "The vagins as a

place of ecstacy (...), a holy, ritual place (...), a ties of the 20th century - e.g. direct criticism of modern painting, and a radical intervention into modernist ways of interpretation. The criticism of depicting (framing) the female body, which we his brush of excess, as a weak, vet still creative

a different performative, or more suited in this about this critical stand is a different hierarchy of the body, the authority becomes invisible and original point of (sexual) nature, in other words, what is created is a profound belief into the

collics of the spectator's parception. The excess ulation, and study of the body's limits, origins in the deep impulse of the sixties and early seven-

basis that rebels will redefine the aims and strateav of political fight," Marcuse, 1978) This reality.

horrific and extremely alluring immobility of the indistinctive and the monstrous. The history of









tations especially in: Many Kally, Dealing Images / Imaging Dealin, Wedge, No. 6, 1980, Lucry Eppard: From the Center: Fernist Essays on Women's Art, New York, Dullow: 1976, In: Jones, 1986.

* Tok. Duttor: 1976. In: Jones, 1990.
⁹ It is of course not coincidental that all these come from the sphere of photography, and some that of video full-like Posenbach, Valle Export on

³ Ondy Sharman: Floure 18, series United 175 (1987)

ryth of the autonomous artist (who is forever orn between the weakness of the body and the utonomy of creativity), but has never been actuly produced.

artists in the aldess and only severities thus means and porthoring as a surgical instruction of the instruction of the state of the service of the tier instruction of the body, and the portical power of its stately, of the one side, the stratey of distance establishes beld as a video one power of the strategies of the service of the power of the strategies of the service of the includes nature into the rembod of physical and strategies of the service of the strategies of the service of the strategies of the service of the strategies of strategies s

ratios blooky weeks that it all in strokens to the word of it is deeply show the firm the control to a large life of the Chee 15 put at 6 the level 1, the control of the Chee 15 put at 6 the level 1, which is the control of the level 1, who could utdoors of 1 flow been teller away proberly by here, that scorms a flow east, who could ratio of opening and 16.60, a nature working and the control of the could be a server of the senseture of the loop and much more along out and discourt a monotone so will be sensetured to the loop and much more along and off country and the country and sensetured the loop and much much much and such country and the loop at the loop and the lo

The social generated by the strenge of meaning scientify the salely of the One Cit & The Social & Act Social and sized body, the social and the social and sized body, the social will be social and sized body. The social will be social and sized social and the social will be social and sized be social and sized berespectation of the fermiol body, which includes the social and social promotion in the social and sized and social promotion of the fermiol body. The social control of the social control of the social means body and through control protein conmitted by the time sized in social and social means considered by the social control of the social means to social and the social and social and social means the social social and social and social and the social and social and social and social and social social and social and soc

tic, political and utopian sinties, still firmly trusted Here, the excess of nature functioned as interthe fact that every membership, also oppositioninto a spectade: every visibility of the marginality might be, is primarily a spectacle and can empty should be running Western outure." (Phelan,

2. THE STRATEGY OF POSE: THE ARTIFICIAL OF THE BODY

The first of the f

Who, after all, really "is" internal Willied? Her body air projects preform her mulply invoyen the interiors of the post Belling hir aux congangnuols, against a well with a by goint, fluxing her auxiliate large middle with a birty goint, fluxing her auxiliate large middle with belling out? cooklist listed of cheesed and fluxing pure, coupling the visciption. Therefore and fluxing and they previously only a standing in high beets the provinceshey on a solid pulsar play beets the provinceshey on a solid pulsar play beet. Hereaf is all "subjective", standings in high beets have all pulsar play and the provinceshey over it for exercision of sich all large many to be exercised. Sich but all large models—composit, but noted the model and to be exercised by the provinceshes.

atic power of visibility, i.e. of the instality of mak-

ber in modern their gas. Librons. 1988: 1719
Walles statistige - In ream mostlift, how to make youth reliable yourself first a work of all in treated or der proposed missing you story commenting you may response of C. (Lowes, 1986; 1920 - Neath her to workloss series of strong, with her body of the reamons probleggistrie. Being and viseo por for marrians probleggistrie. Being and viseo por for marrians probleggistrie. Being and viseo por for marrians probleggistrie. Being and viseo problems of the problem

first excited one of the sharpest observers of approaching modernity, the decadent poor Charles Baudelaine. "To celebrate the out of imagins, my great, my unique, my premittee passion." Baudelaine, 1998: Les Phaus du Mal, Expossibly interesting is Baudelainin's faccination with the out of prombline, within was later easy larrity analysed by Walter Benjamin, and disclos-

by analysed by Waller Barslerin, and dates of a fundamental process of a fundamental selection of the foot, as a co-color, the female body of the prostitute is open, or the prostitute is open, as see for commental process of the foot of the foot

the mails. Its failing however, is not that of mails and the secretary mails. Its failing however, is not that of mails and the secretary mails. Its fail of the set of the set

from of the body, the body as an interfact." Seather 1902: 15th this is proceedly what can now become one of the tactics of the new controllatility of the body. The mere potentiality of the body does not increasizify represent only a now-way transition from substance to style, from things to imagas, it a distribuy which, in the second held of the Othio certain, brings back the only and the discoverage on the instance (values, it doubt and the doors are of the instance).

to generalized solution in the remove called to a solution of the separation of the separation of the separation in the separation in the separation in the separation in the strategy of resplicit bodies, (Softmeider, 1997). This is a strategy of startic subjectivity, recipil which ways of continempony production the body, and ways of the representation, can electrose. The specialized is sufficiently put on a scarefully chosen and opulient dress. It is also

a carefully chosen and opulient dress. It is all appended and forced in its repetition, reduce the empty essence of a pose - which, at the re time, represents the most radical strateg, he latter.

are even more internitated with contamporary commodification of the bods, can be found by the American photographer Cindy Stemmer. In a series of the prontate, her pose is that of attacking gallery openings in various costumes, in another series, Film-Still, after impresonates dessical images of women from popular moves. If " citches, with the pose having a similar strategic purpose by both of them. Chossalve reportion always reveals that the trage of the loan only be captured through its most artificial surplus. It reveals that the prenomenon is actually its basic statement, and the principle characteristic of its self-representation.²

and registrations of Section 1, and a constantlation by this are of the changing the social of males. What they goes with the Coopean equation of the good, the Expossingware of the property of the Coopean of the body, which can were wish to pushed the coopean of the Coopean

of the body, which can have made in taightful of the body, which can have made in the property of the property

court being authenticity is already controlled, valided, established through inapuage, culture an entwirels through which the body is displayed in thousands of its artificial and repassable image. Considering that in this text, we are primarily interested in the tactical effect of performance art, that we try to read all these acts also as actions of strategic production of the body, which does not only only within the spiter of which does not only only within the spiter of

act, that we try to read all these acts also as actions of strategic production of the body, which closs not only onto width the sphere of act, we now have to estimate the efficiency of this tactic of the artificial. We must ask curselves how the artificial of the body functions, and what shield of dispressus connection is revealed in this limit of dispressus connection is revealed in this

At this point, we can lean on another strategy of visibility of the female body. It is quite old, and strategic production of the body, and at the be disclosed as a different perception of the form mer belief in intervention, in the power of visibility. with the visibility of nature and the excess of the body revealed itself primarily as an opposimeans of photography, film and media, and with

4 According to Palan, this osc

III. THE STRATEGY OF INVEN-TION: THE PROCEDURE OF THE

Nevertheless, the multilayered dangerous connection renders this strategy as deeply problem atc, and allayes makes it hit against the border of the tactic politics of invability. The ternilar objections which arcse in connection with such practices in the end of the eighties, already tack Narcissism: the author draws a direct connection 1991) In their case, it should thus be about one daily body-related activity (i.e. all cultural and tional - hygiene and fashion, or the most recent respondence is an answer, also an initial letter."

ofte this (political) power of re-production of body, where the strategic power of connecis at work, we can not ignore the fact that is a limit to this strategy which can not be agressed. The problem is complex and I will indicate a few contemporary digressions, to place us before a new discussion and

there is a limit to this shallong, which can not be transgressed. The problem is complex and I will only indicate a few contemporary digressions, which places us before a new discussion and reflection on the potentially of tacfool activity. The strategy of Invibibility - in which the body detaches teelf into emplexes for us to discover it again in a spacial way - seems externely help lease in the contemporary spectracle society of mystelf images.

063

really come to their articulatory power by employ-

dangerous connection. On the one side, an

effect, discussed by feminist theorists is.g. by ty of choice, difference, constitution of various bodies. To put it differently: how is it possible to be or persist on the margin and actualise individ-

edaed, the better- and 'performance' has literpop genre. I call this phenomenon 'the mainness of oppositional threat nor as the persistence of positional power. In addition, for quite some

of a different tactic has been revealed? In it possible to re-discuss one's own space of activity?

representation, which, despite their radical and postfi of the body - returni, artificial, or cultural. brought to attention by the critics and approach-

effect, despite all its factical surpluses, it actually it does so because its visibility of choice reveals a much deeper problem, which has been subject

choice itself - or better. The way that this choice is made in the first place. The criticisms that us believe while participating in this seeming free-

alors of the sixtee and seventies still believed contaminated, culturally and discoursively deterdespet intimacy: biology, sexuality, feers, disthe difference as an insurmountable value, and

dom of potentiality, it is not that the natural

cx which, of course, is far from the complexity --



of death Project College Colle

contemporary possibility of choice really is, it is

inderivention takes place outside the artistic /

also important to realise in what way this

was at constantly situation the selficial and concensional regarding options of performance at a solitografic to it by manifesters institute and collusing entirations, used in 5th the establishor of the selfisial scales in this spirate. According to College College College College College College College control and paint the dominant college to be some performance of the college College College College (2016) and the dominant college to be some performance of the college College College College (2016) and the dominant college College (2016) and the college College College (2016) and the college College College (2016) and the coll

The statisticy of invention can also be channed in the posteriors on all the first test may see, which, with sended excessed of finals, storryly sended of the silest, with the sended of the silest, and the sended of the silest sended of the sended

the body, where added undertaking and given a regional section and in any time of the companies of the compa

Similarly to Carolee Schneemann, who pulled a scroll out of her vagins in order to need the fixed on this peper 'carrier of internal showledge' and displayed the visible core of the natural body. Ordan, in the nineties, operates on her face, this



⁸ Ver can allo i nouve the holory of gerformance and with its rick states within the Waternamidiate registering which is provided in the Waternamidiate registering for the control of the Waternamidiate.
The I shading in consents a couplaids in Viteralin vising injurient places.

les d'inschales messages (et. 1. marbir à l'uniformité de la marbir del marbir de la marbir de la marbir de la marbir de la marbir del marbir de la marbir del marbir de la marbir del marb

granted the analysis of the state of the sta

What is then the nature of the diangerous connection which reveals itself in this procedure? in a fabricated world of bodies, which seem to be available non-etop, in a world of differences, simulated truths, multiplied and parallel vee-points,

self-invention strategies replace and broaden the borders of the body, they tactically confront a lot deeper problem: this time, it is nature itself that is we can recognise a deep strategic position, which, in addition to broadening the field of the body, shows with strategic accuracy that selfgrows more and more efficient under the obsesimage. It is true that strategies of the artificial open a possibility of different accumulation of the an unbearably sensual and local transition. After the visibility of today's body (sexual, female,

column.

CONCLUSION

It is a fact that performance art can be connect-

E as but the potentions at on to commitcal with decomp quick grained validation, and will decomp quick grained to a subtion of the potential grained to the potential grained grai

centre from the margin and then recede again



Baudolaire, Charles (1998): Les Fieurs du Mai. Paris: Livres

Riviero, Joan (1991); Womeniness as a manquerada', Inc.

of detecting and identification of novel and dfsituation is not nearly as utopian as it used to

neither peniet on the mercin, nor survive in the development of the media, and consumer culture styles in the last two decades, the power

in a unique style; its yearning for reality and a

relates to. Such contemporary works bring us performative politics, which is deeply intervelated tialty. In this way, performance art invents itself

repliy), although it frequently seems like a hor-

of procedures of the body. The ethics of carryquestion into the very centre of the process: a truth, an interrelation, a stability, also that of is actually about a strategic combat which urgency of the resistance techniques, political articulation and constant connecting with the

Question

"Figure me, can you define performance art?"

Answers: scream about leftist politics." (Kapple in a bar)

- "Performance artists are...bad actors" (A

- 'Tr's just ... very, very cool stuf, Makes you ... - "Performance? It's a heightened gaze ... a df-

- "Performance is both the anti-thesis of and when you mix a comedian with a performance

Theory for Dummies -Cremeschnitte/anthurium: nazism/nationalism

Petar Milat



(a) In Bernford's PolistockCo them is one prolegate agrifue that denotes instant, restrictes and resign-indico. Version Directorships. Also a stress indication of the possibility to cereinf with mass or one's side. A until vesioned for select and great bushing bework. Austria clientymage of the global city was Conventioned as an indication of helpful confidence gracify and selection both education should will be stackfully from the milks. Salkston from resignify that their downer bush gracing an artificial previous and anything mildigent. Solid confidence in the downer burning about anything mildigent. Solid confidence in the downer burning about anything mildigent.

b) Problem of Croatian relational (-nationalise) self-constitution, if we were to follow Lauric's instation, conditional in Kreiski's Flags in one flower, anthrum. All the efforts to constitutio a local, instituţiolis an actualized activite outliport are consummated in a simple biological factum. But wasn't it alleady Artistri who talked about this in De Anima? Retenity of vegetative life as a protroppe of social retinensity. Select of Committe Intelligence and Insured Research and Intelligence.



The artist framed, caught in the artworld. The artist as fugitive. - Escape.

Anherid and theoryworks. Two truth-regimes in global space. Two games on the same playing field. Colliding or oblaborating? What chance elects for a theory antillation, an inided involt among the players - against the referenc? Against the backers? Against the game itself?

resold.

The atmostid party-model is not a place; it is an ordering system that interestient truth, a closelization procedure for making through terms primer plant closes. It state the conditions of possibility for putting the discourse of all rits plaje, it gasteds the borders, ensuring no one will enter - or know - the discoursive space unless prenegatived. No self-without air-entry vide. - The rules of the garne, Staum Bluch-Motors, Threship Plant Filters, Versco, 2000, str. 56)



In March 2000, Donald Remislated engaged in a little for of emislate prihamphony door for existenple between the former and the orinners. There are involved. These are little reports the extra the value from a fine or extra the former and the former and the former and the first a unknowns", the threats from Saddam about which we do not even suspect what they may be, what we should reply is that the main dangers are, on the contrary. The unknown knowns", the disarced beliefs and suppositions we are not even sware of adhering to ourselver. The risk to be taken is to assume those fortametic unknowns.

(Slevo) Žižek, Organs without Bodies: Deleuze and Consequences, Routledge, 2004, str. 95)



political. And as such a sign of political regression. Signifier of falling for "stavery of romanticism (both subjective and objective gentive)".





The Aura of the Actress

Lada Čale Feldman

as the stage resists subjection.

When Marin Blakkeit and I either the issue of the imagazine Analogi on adding - adding and probesion, suthorship, object of theory listory and redepositions, to also adding as a redeport in social solencia, is phanomenor, therefore, the old if the concession of mirrational and shafes parcourses. I was informitted by a certain influence courses. I was informitted by a certain influence courses. I was informitted by a certain influence of our combination to addings the quistion of sissual difference as a component which invokably exhals a certain any endeasor to feeting acting.

entalis a crisis in any enclasion to theorize acting, to discuss it is an punky conceptual—esethetic, psychological, sociological and phenomenological - problem. The question still remains as to how to introduce a reconsideration of acting through from the startisport of sixual difference without simply polying titude to this age of surveillance of our eventual policies incorrectnesses, and instead encognizion in core of the viegas, volutile and incomneyherable motions of distinction of all the seem-

me use an example to clarify what I have in mind. It is perhaps not surprising that a fleoretician like Hairsi Thisis Lithmann should start his conview of the history and phenomenology of acting in this same issue of Rakolis by stating: "The actor (and by final I henceforward mean the actiess as well, has shrings beain a misdium." — (I alimniam, 2007), 73.

With an obbout aleximons of a shough, it seems not a deep regignment with re-insertion of electric forgless of the history and proposed the residence of electric forgless of the history and proposed the residence of electric forgless of the history and proposed the residence of the residence of

on these well-incom facial, but to demonstrate that Litherina's intempt to de-nactable the further insulations feeting to the conceptual makes anyone would have to conformation; with the weetfual throughful inclusion of the makes anyone. All if the variables of see vous implicit the whole project of the phenomenology character present anyone of the section of the sector, investigational and conceptual status of included acting buschilures.

of the less, and that of the spirit, and that of section of that of section and that of should, and thus a medium of cultural identity. The whitch of that moral and cultural identity, if the whitch of that moral and the section of the section of

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In a construction of the construction of the construction of the construction of the construction. The construction of the construction of the construction of the construction. The construction of the const

underprinkings social, moral and other situation of the education, the combination suggests the reteaming of the history of does surrounding the histories of the history of does surrounding the stable insolution in this moral columns through stable insolution in this moral columns through My contentions, in, that we cannot simply notice and then topsess the convergence between the and them topsess that convergence between the and them topsess that convergence between the and them topsess that convergence and the and them topsessed to the convergence of the land of substance on the Other of the range and the Other of the sound, affecting both the

Instead, therefore, of once again terrenting the

May gare the size of the highly reduced by the first of the action of th

instead a product of historical accretion of meanings and associations sedimented through time on the hot juricium of actors and spectations, women and actors, a juricium producing what Benjamin calls "fidentical image" on whose recovery an alternative philosophy of history should in his view primarily rely.

ambienter forton of hard for the decision of contemporary learning contemporary and the contemporary learning of the contemporary learning of the contemporary of the

male ordic.
The binary value system affecting the status of the actor that underprise full-ministr's coerview, or any such overview for that matter, is deadly insented in the composite framework fixed ordinates the ownershife field of assual ofference, this existing a discontractive wiew of the philosophy of the actor as a discourse predicated upon the every process of othering that it equalities. All the

shot books, producing paradiament in books.

In the "under the producate of identity" and reveeling: "the actystal structure of any criticological order what is undecidable" (Foder and Zalein, 1997, 24), in this undecidable" (Foder and Zalein, 1997, 24), in this perspectue, the powers of a citrig joins the psondous of the "woman" in its ontological characterisation as the "resemental" in especiation in the "resemental" in especiation in the "resemental" in especiation in the "resemental".

As From 2 delik has demonstrated while referring primarily to Pilotic willing, the prevalently homosocial restriction of Greek haster and the emergence of the profitation of the actic, with is displayment of the activ's body, representing the body in pant, and the mirretic obsoliting of the set body in pant, and the mirretic obsoliting of the sets in their trenitgh gains but an controlled cultural attempt to dail with what an activit society blooked as ferrale apports of electricin their treatment of nuting concepts of identifies the introduced the nuting concepts of identifies the introduced the nuting concepts of identifies introduced agreed the sense. Corresponding Plato's innoches agent the sense. Corresponding Plato's innoches agent the sense.



begrading termining of the aborts portisation is asken. The implied danger of the lost of net undergons in rhabits from which the theatenal project between the more properties of the properties of the proporties of the properties of the properties of the prosentation of the properties of the properties of the prosentation of the properties of the properties of the proporties and specification, "professing the audience from the Dionysian lightning doubt of this linear, susuages and delatth," and the emercing of women from stage (Smithia), 2001, 47). Thus the opening you purplementary issue of season-

words from the control of con

a women being nothing the masquine desire.

senting women either as the natural functions of an excessive body, or as the conceptual seasones in this service of philitosophy. The crossler paradox of modern and postmodern philipsophical attempts to hypodrasible woman beyond that bifuscition often consisted precisely in offering her skylated richas south as Natarchian *Invencin*, Benjamin's "whom's officer and Denkids "fortiest", those equility, resident and Denkids "fortiest", those equility, resident and inconsis-

"actives", those sockutive, resistant and inaccessible figures, incurrenting the undedocible, heaving "the gift of disstabilising the phallic order, reficulting "the gift of destabilising the phallic order, reficulting "the Title of the essential Subject" (Feder and Zofin, 1997, 38), and, we may add, at least in Buffer's writings, the essential gender shell.

However, the theory of acting old not always.

bounding the digning of the problems or this, so to bounding the digning of the problems or this, so the possibility of the problems of the digning of the d

it is with the advent of the commedia delifarte that the contaminating sure of the actress first

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This is the investment implementation despitation for the man and out, will be the interpresentation statistical and to the liberties into the interpretation and the liberties in the interpretation and to be interpreted in the long and the interpretation and the interpretation and the interpretation and the interpretation primarily income and termination and interpretation and the interp

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2 Here is the complete sentence: "The nature of the hagic action is such that women and silves are collect on to display qualities of ethos which are generally less wattr: (Seuns, 1990, 25). ⁹ Hore is a particularly eloquent sentence present effect: They are both 'great activismis' not because they draw or perceptually into the imaginary (set because after) greater the real in nearly pure form. Notions of Magdis and Theories being a measure to this end" (States, 1986, 29-36, emphasis L. S. P.).

combant denigration of achieses as very "unfensnine" controllers of their saxuality (Snaub, 1992, 22), whom the stage could easily dispense with, by Rocoboni, Rousseau, and Goethe do not differ by its logic from those of their predecessors.

and charge of the enthrolled of the sealed of the sealed of the end of the end of the sealed of the sealed of the end of the sealed of the house he will of charges the saled was the production of the end of the sealed of the production of the sealed of t

befelow. 2001, 547-503, logisther with the growing infliend in the prisists else of actions and activations, there appear two excitors. The first was to explicit private select the activations through the roles they interpretcit, and a parallel terrotance, as in the alternative cut and activation of the activation of the private professional of the activation of private professional of the activation through the private of the activation of the activation of the activation of the private of the activation of the private of the activation of the acti fictional self in female performance, the private inclination to prostitution was emphasized as an excellent prerequisite for the illusion of "naturalness" actresses procured on stage (cf. West, 1991, 15).

and fairly the footby expressions as conflicted prevention to excelled the conflicted and the conflicted the entire of the fairly operated a contraction of the conflicted and the conflicted and contraction of the conflicted and conflicted and contraction of the conflicted and conflicted and conflicted and contraction of the conflicted and conflicted and conflicted and contraction of the conflicted and conflicte

particularly the ancient societisms's "germany and garded," dispersing with "in y hall employed," growing and garded or growing and (Mast, 122, 311) will be particularly production in olding with the funde portermance in host to come, extending the reference throughout the society of the production of the production of the common throughout the temporary and the production of the temporary and the production of and Planacide. When companying the prototypoid and Planacide. When companying the prototypoid and Planacide. When companying the production and Planacide. When companying the production production and the production of the production production of the production of the production production of the production of the three production of the production of the three production of the production of the three production of the production of production of the production of th

The same bolow short her netterhood involved from of D'Ammondor D'



splace this originary perfect mechanisms. But let us not slip the Victorian period too swiftly, for it oliborosist again the idea of famile sensibiliity within the framework of shight negression and neplectanisms. Doronian, 1982, a real-personal periodians, Proteins (1997) Keyn Provide limited with all proteins (1997) Keyn Provide limited with all committee cultural patients of mechanisms of committee cultural patients of mechanisms that permeating even the most enthusiassic testimonies on themsit performance of the limit, onemoies on femile performance of the limit, one-

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has milliground to latery (Power, 1877, 15-16). We all norm cut for all the large of the Location processor formed spiritual rendering the large of the Location processor formed spiritual rendering the large of the Location and the discussion of the large of the la

of Inglates, ultimately seesating the two mature of Inglates, ultimately seesating the two rands in gets of select. Changoopta, 2001, No wonder that the popular yof Werninger's threese produced all growing interest in the phenomenon of the actives in the presonance of the actives in the phenomenon of the actives in the yold Comman speaking world of the farm, in the work by Julius Bob. Heinrich Stillender, Budder Goddorfurthal, and the state of the phenomenon of the active that the phenomenon of the phenomenon o

the colors a classified #40,000 can recovery up to 100 more and color and co

expressions* (Roach, 1985, 223). Lehmann rightly sees in the exablation of the disciplined body an compromise consequence of the progressive interiorizing, deepening and spiritualization of the thoughts on acting, proceeding with the idea "That spiritual concepts are constituence, in order

"That gettal connection will confident an order the interest of careful privacy and confident and the deptated brodyment from/own for lead or the deptated brodyment from/own for lead or and own for Afaut, and not incomissly discolmanifeld afficial confident from the confident privacy and the school of the confident privacy for the school income from the form privacy for the school income to sold or an extra school of the confident privacy for the confident privacy for the confident of the Confident of the Confident to the Confident to the confident to the confident to the confident contained to the confident to the confident to the confident contained to the confident to the confident contained to the confident to the confident contained by scott limited criticism as considerably scott limited as considerably scott limited and considerably scott and considerably as considerably as considerably continued as considerably continued as considerably continued as considerably continued as continued continued continued continued continued continued continued

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On the other hand, new examples of male im-

whe maintened dew less and a women were demanded more appearance of the Nationatte and great surface the sit of these women which is, there came the dark spirit of this it the triumph of the unerring, 1982, 148.



women as a far, messas and suppet in his first wider, the Jupines and Triburuses Momuns is a min in bright chassiss to passing to a region of bright passing to a control of passing to a region of photographic and contain, entitled "Depositio of Admission,", display 12 mapper of brodes, both octivation of the control and midus, of When Leight, California Demoke, Syllan Micros (Editorth Taylor and control and midus, of the control and midus, of the control and midus, of the control of the performation of this cent body of the acress, and provide the Bulletian enviews of the bubblish order of definitions, wherein the unferring.

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teriman, John (1993) Straight Mile Hibdam, A Cultural hydrografyst, New York and Lundon Routledge.

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theories of female masquerade.

Can it then be said that the "aura" of the actrenot only finally overwhelmed the field of perform

order", which his problematics of woman and a problematics of difference, as sessed difference, should disrupt along the way" (2000, 151)?

MacNel Aren (1982) A Potate of the Artist as a Norty Woman', MacNel Aren (1982) A Potate of the Artist as a Norty Woman', MacNel Aren (1982) A Potate of the Artist as a Norty Woman', MacNel Aren (1982) A Potate of the Artist as a Norty Woman', MacNel Aren (1982) A Potate of the Artist as a Norty Woman', MacNel Aren (1982) A Potate of the Artist as a Norty Woman', North Artist as a Norty Woman', Nort

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CNY

Toward a Politics of the Nearly-Now - Presence and Co-presence in Performance

1.

Person-Direction. We were disclose for five groups and search of these that took us away from the hoteless to defined conforms and a Product claims and were could produced in the conformal and a Product claims and were could produced in the could be considered. The could be conformed and a Product claims and were could produced in the could be conformed and a Product claim and were could be compared to the could be conformed and an extreme and e

Welsh capital of Cardiff to see Polis, the latest work by Wales-based performance collective

Copposed with one filmer and photographic evolution, are estimated. Schaples in the Solick to season throughout of the place of the solic or season of the solic or season of the solic or season monogene confirmed particular season and one of season to sugar loss of the season season of the connection of the season of the solic or season of the season of the season season of the connection of the season of the sea

Polis was conceptuallised as a resist which of theater work for the contemporary oft, in which the webs of the auditum bossess provise and theation determined uses contently freely in and out, brings the immediacy of the steel in the the auditum. The performance was deleted as a mith disk event for soverall proporal ordinone wathring offerent substance counting entertunations) in offerent counting in the ordinary ordinary and an auditum country and automation of the disk of the auditum country and an auditum. An auditum country and an auditum. An auditum country and an auditum country and an auditum country and an auditum.

hold thus explored the contemporary state of the "political" in its double association with urbanity and ficenship as noted in the traditional notion of the "polit": What constitutes a "public space" for the



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excurres toleres portrenes, spectation and the everyful; the the pair describer in the three wide postular are not the intraste making with the Sian Lik. Glogos Aquintaryl of the city that the Shaukiness everaged, intrinsat by viscoring these sharifors for the service is the heater specie. All everaged the vincoriner is a strainlessness so that debt for a greater Market special services and seekes to control. As a wait of this, the perform and such seekes are serviced in extract or presented or performs and auditors, and mailtain as an always always repositionals were. This spectations and performes became the loves of the person, or an impossible quest for a union.

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The spent before in the Care and the State of the Care and the Care and the Care and Care and

The worthouse was empty apart from two glant metal cubes made from scalifolding and separated by, a fence which cut across the length of the washouse, dividing the space in two. While we assembled on one side, a large doowing opposite opened and a white was nettered. Subsequently all the elements that possible of the performance or performers and mulgioners, behinders, all evaluations, that shall be eyes. While the ran was being unpointed, a man made his way frough the coved doctoring. For man, we have a mount of people, who have man supposed to more being the leaves meaning and the contraction of t

secular resulting the making of lest wither all over his body. He was then fundicipled, tho open doors were placed in the fands, and the looks were set on Fift performer begins in some act he space with his arms stretched out, balancing the het burning books in his hands. Each audien destipant was then given a book and we seem guidely instruction in a short action required, print he other performers in number to guided down the como to a throtteing soundtack, bealing the book out hands, while the rest of the audience looked on.

A region of the final country when it is a region of the final country and the country when it is a region of the final country and the countr

At the time of Physics, the first first began to when to Whith sheetly as a taggeredic Liberboard on the Asia Physics. As first first of Man o

what do you lelow about Sistain? It is an island. It rains, it's violent, Shakappere. The usual clothes about a poor colonial, poor industrial Station enhanced by its own indirty. Stat is own forms ends, as worther regist legal. Each jake havkapper deep any ago poor, solicitions and positions and station as William Station and to list Marganing clother of construct new dopas. So invent restores, Station as William Station and to list Marganing clother of construct new dopas. So invent restores. Station as William Station and colonial programming and programming and programming and publics. A programming of the vision, programming responsible in professionary one public programming and programming programming programming programming programming programming

The performance was divided in the loss actions with way different almospheres. The first ont, emitted "Ording," data with wastes with an import temple, event musers, to because, autherwish, devent more abundance of the control of 1906ab. It mode are dark, with a downersor of basic wind while observation and talartering agreement, other without the performance or compose finite for the control of performance or compose finite for the control of performance or compose finite for the control of performance or compose finite finite for the control of performance or composed from the control of performance or composed finite finite

The most attribing isspect of Phydian was its already-markoned involvement of the audisone as cope formers. Every right filty special ficiality were solf to so-called "audisone participants". The audisonparticipants carried out-vital parts of the physical choreography of the work they were asked to it, understance consument of the set in the auti-vital in a stream inflation invested. If All instructions for



head actions were conducted carrying the performance, set by thirth carry performance, the law set of the address. A major part of the extensional process that boars exceeds the observables the sectionary to the content of the conduction of the content of the conduction of the content of th

have cultime, with this aid hoc gatherings of large, participatory crowds. Person put forward a conceptor Phydain which focuses on the dramaturgy of the 'crowd' and its energetic possibilities.

It begins with an empty good — selfed, a soon, a sted,. And no to the quote vegs of, a spool, depth of the medium of processes, but a transfer byte has the dates of sound A leyt, there is no from all respective and a precision, as no procedured a steep years— underly got the selections as contrast in the contrast of the selection as the contrast of the selection and a steep of the selection as the contrast of the selection and the selection

The light some as a mode of training communication for Pleasing encoding the seasons of the concept of performance an energistic month of physical evolution, leading to a temporary credent of spaces, and on the egot exercision between active performance and validations, a non-therestical training based of personations, that is importantly, it seems to suggest a college of the distance between pintition common that a gap opens up that deeply problemations the lidea of "to-presence" in the act of thesistal communication.

Pearson differentiates elsewhere the various somatic channels that can be involved in theatrical com-

I, Il logge to malibit that if no are and syndromes were working in three dimensions and the them may be in many offerent project individual solutions with data of his and with an authorized and that if we were puring pressure or all three of those sets of relationships, professor is professor professor professor in proceedings of the many puring professor in proceedings of the many puring and professor professor in proceedings of the many puring and professor professor professor professor professor professor in proceedings of the professor professor professor in professor in professor professor in professor

This exploration of powerful and fueltion is performance was influenced by Personn's celebration with David Level Innes up Levell, a performance composer and required major when celebration projects (see Levell 1994). Unreful and the celebration of the celebra

Batch last discorbed (the expension) in a "the level which dates with two to work the actor's own consoligation, the with how the actor on become a presence with inmediately attracts for expectator's attention." (Batch and Geomete 1991: 1588, White the help of Insering, which filters district, against as an exercise of the actor of the actor of the actor of the actor of the production, a percention of the actor of the actors performed by the body or vision; the smallest use thom which a porformance is built. A collection care has to this assemble description of a smallest collection and it is the capacity of the care of the actor of the actor

Barba is clearly regimed by Grotowski's conceptualization of 'presence', but removes it from its concomitant notion of self-evelation (see Auslander 1997 for a critical discussion of Grotowski in the light of Demida's disconstruction of 'presence') by loading the performer's identity in the pre-leapressive capacity of his or her performance tradition softer then in personal expression. Nigel Stewart (Stewart



unplace of finally model of the multiplace agent of controllemes, promption in derivery in the infollation data of multi-chain agent and must be in the last as whether the interest and in

and the final group of the first production with the set along a gigs, 1, because when the polymore than the cold under the primary cold under the cold und

As done invarion has against to the audiency of Physian his work task an much mentify through her presence and task condense of all manufact side (i)—over, there is a that his official of physical score developed the prosence and highest of the (i)—over, there is a thirt in her (i)—over, and pression of the positione is noted as the filty by the accidance (section) mid (32–41). Physical good one disto further (b) intrings the audiency constitution securities activity into the veriginal of account from give his own the intrinsia level of the operation). All other schools have give his contribution of the contribution of the proper developed in the contribution the opposite of its level of metamorphosis of mension yellow the opposition of some form of the properties of the prop

Instead of making a performance which is meant to be about correlating - about the conflict of these many opinions and prospectives of dribber - use abouted we had in minicia a performance with its consisting. But is a few appealment of the salarity, in occurred or not that preferance his only well to deal with those conflicting politics and prospective with on the properties of the properties of the properties of the properties of the properties with the properties of the

With the decision to wide on the form of the experience of the audience, Persons interrected to obtain an Basical premiser, parkness returned represent. Outsighing that supply was the case for all the properties of the propertie horns', [...] Unfortunately, however excling the choreography, you get stuck in the same institutionalised relationship with what's going on. And we all know our pilote. (Birth Golf 1009-)

Pilot had known from the blake. While it to come persish between headers and political printings for and between therefore procurement and political principal control printings for and between therefore and political printings and political control printings and political collections. He had been applied to the printings and political printings and political collections. He had been applied to the printings and political printings are consistent. But there will all printings printing dates and early the fillings and political printings are consistent. But there will all printings printing dates and early the fillings are consistent and printings are consistent and the printings printing dates and the fillings which is more dated for the same of the state of the collection of the dates and the fillings and the printings and a political of the fillings now — whose the collections of printings and and applied to the printings and a printing political printings are consistent and applied to the printings are consistent and printings and printings are politically and the printings are consistent and printings are printed and printings are given the results and printings are consistent and printings are printing and applied to the printings are printings and the printings are printings and applied to the printings are printings and the printings are printings are printings are printings and the printings are printed and printings are printings are printed and printings

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nty 9, 36: 379-86.

 Pyclain was performed several months before the British General Discision of May 100K, which was to endorse Lubour's pans for a Wields Assembly, the first resional institution of political self-agreementation in Wales in over seven-hundred years, about one with reported powers. Whilst Pyclain was concerned with an evaluation of a reliabilistic agencian the light of the removed of electrogeneous. Whilst Pyclain was concerned with an evaluation of a reliabilistic agencian the light of the removed of electrogeneous. Whilst purpose was more than the indeed between individual confidence of the individual confi

ion of democracy from scratch. It is over the application of Barbai's model and Stuart's interpretation of it to an analysis of Psystain to Andrew Houston (1996 Taming the Vague: Gavella's Theoretical, New Actor-Spectator





1 The two exceptional studies that read Gavella differently and pointed towards new directions in

The problem of the new tragedy is connected to

transgress and overcome - rather than re-oro-

evading the decisive acts of Gavella's theoretical

radiation, the ability of the actor to perform even in the domain of innernation, to transfer his vitality Gavella's writing outside the focus of this essay, I shall first of all probe into the ways Gavella's thecretical performance uses some of the strategies

to them directly by Gavella, partly through disputable or even failed disprosis of the representatives of mainstream Croatian theater and vagueness, or simply because it didn't (being too

day, a dominant position in the Croatian theater

pautic" reaform (as it was exposed by Lyotard).

theater, also fell victim to that kind of practice.

Director and theoretician Branko Gavella (1885 -

has been held by a type of performing that

1. Gaveta is "the advocate of inational iterature

in the theater" and as such, soundly skeptical about the experiments of the new theater, espe-

physiognomy, body, voice, movement, gesture?"

(Towards a New Theater), published in 1928. Gavella calls for a new tragedy and new pathos, he is not advocating the restoration of tragedy as mer?. New men then still being a "hero" who is to "find a real, sincere pathos of a new feeling of

1. When in his manifesto Putovi k novom feetru

ater" (Gavella 1967:8-10). Although the nivolu-

organized messes" and "fights to overthrow withlow humans" (bid.) becomes a tragic actor's and dramatic character who relegates the aesthetic a "new relation to reality" (bld. 167, 168).

resentation - is constantly exposed to contingency and sudden (potentially aeathetic) disfor-"complicated phenomenon called theatry" (Gavella 1967: 18), a problem unavoidably suriven into vegueness, whether it be on the level

3. In his I knotsa pomatonia k estetskoj eradni tions), written in 1950. Branko Gavella found the

fundamental problem of analyzing acting to be "the question (...) of the difference between the unclear and signal? (bild. 27), Ademyo at all belooking such irred more in carelless, bild. socks in 10th, to competitud their "supervision belooking to the second second second socks in 10th, to competitud their "supervision second second

incomprehensible as the product/effect of the

performance which, according to Geeller, can be be and present in the "crimitation Casaphing and a feel of Gelf of purch or physicalization area." It is be assisted in marked of Gelf of Gelf

could immediately doubt the actor and the couldard in a company execution state. Seek of a seek of the state of the seek of the state of a seek of the state of the state of the seek of the state of the company company and the state of the seek of energies to mit a cell in that the actor has to doubt between the low others points of the experience performance. It is that gain and set experience performance, it is that gain and set experience performance, it is that gain and set experience of the seek of the seek of the total, that are to brain these came experience of the control of the seek of the total that the seek of the total that the seek of the Condition to one of the three seek of the the seek of seek seek of seek seek of seek of seek of seek

But, let us rewind and start from the beginning

According to Gavella's theory of theaterlacting, nother is literature the source of theater, nor are word and speech the joint origin of literature and theater in the beginning of acting and in the beginning of theater there are all potentially assistant or produced and the second or the second

The actor's so-called private prison is the subprison space of impospher of the actor's evasion. The first material of acting are clusters and compression, conceived by the altimble meterior of this actor towards some object. Reppining or context. The hills alterated expension, or well as all particular (potentially aesthedic expension) that of the meterior of the context. The hills alterated expension that differ from the usual, alternated, excepting

experiencing, are caused and accompanied by purchasin organic consistents and referee, As a consequence of out-in-psychophysical change, as consequence of out-in-psychophysical change, as mere stated of the entered social organism as gradually being boths, specially sensitized to further bosses in automated prospotion and on the interview of the control of the con

person. If the new experiencing from its very

analysis, with a particular outer effect

According to Clarella's swelptes of the "Immigration of a Work and and," when the control of a Work and and," when the control of a Work and and," we will also a work and a wor

action counter-instances from the very bagginring with self-doublests. An error gootstarsel, less also documen resonantial or the self-doublest and the self-doublest and the self-doublest self-doublest self-doublest self-doublest for self-doublest self-doublest self-doublest self-doublest for self-doublest self-doublest self-doublest self-doublest for our tel-self-doublest self-doublest self-doublest selfdoublest self-doublest self-

Actor's self-tomation through inner classination and the and control of the organic consistion and the states of experiencing caused by them, his "autochimonous, autonomous" (bod. 109) artistic material – which is always only railshely fine because of the "connectationess of art to the whole cultural social sphere of human action" (bid. 78) – leads towards the forming of a new personal form! as Canalia Calife! — the sectional personal form! as Canalia Calife! insign on the theory of acting and theater' occi in the local imagazine Romer(la) in 1905, the title "Carpentin on the theory of acting", of the inabuspingt were published only mousely in 1905, while nave of the local pubcetter Gawalan death in 1902 articipate or yellow to the theoretical insights developed nemorip.

wellah daath in 1982 articpata or the theoretical insights developed

* This is a phase in the complex process of creation of the joint only artistic personality of the above that stakethes time the first experient illnegate - which gives rise to series of region and but no other complex times the complex times that the process of the proces



Pacific Annual Terror Services and Services and Pacific Annual Terror Services and Services Annual Terror 2001. The occasion was the subventile function of Visit Matualitia acting performance in the Concollection Intelligence of the Documents, detected by Stanio Alexander of Art Scoundress, detected by Stanio Beacoust: Thesions, Intelligence and Services and Services

action as an earlier, before-the-performance structured series of acts that are to be performed, and then the invocationy actual doing itself.

 That acting technique itself may acquire a exceptional aesthetic, ethic, even political quality, have already filed to prove in the alternmentions. form of creation that will "perform the functio defining the immanently undefined state of the (experiential" material" (bid. 157) and set for foundation, as well as the lasts, of the actor's performance technique - the static centre.

Bendiable yet unbreakable, constantly present yet indoes, the static contre-nauthal state, auche abdress, balance, dierbij linkels or other factors of performance technique such as the medial organisme or new postare - is noted in the body and the consciousness of the actor as the set point and once point of every move, indine, torm, even deformily in the area of outer, visual and remote the properties of the properties.

evens, the harhoot person in half is still, actively personal person and the convented with actively personal partner and filled with far too personal personal personal personal personal personal event and personal personal personal personal event personal personal personal personal common resist the extended large the authorities common resist the extended large the authorities common resistant personal personal personal and the extended in situation and translated the expectation situation and translated the extended in the situation of the personal and the extended in the situation of the personal control of the extended in the extended control of the extended contr controlling, coving and forming the material of pure acting, on the level of technical person it is still not possible to active a determination that to the outer speciator would appear clear, visible perseasantains, auchoritation and connincing enough, because it tacks action?, as the sets of the socially and seetherically normalist a stucturalisaces to which the preside person in form of transferome to mich the preside person in form of

e socially and septhetically mornative statuenforces to which the prisade passon in form of a technical one will be its inner contents and us express them and make them inspectedly, resentable, visible and comprehensible - objecdue its subjectivity, aveilla's actor must therefore be ready to put

same time expand it with new contents acquised from the obmain of seathfacility illensing standardiscular other acts, above all dismission at, or starter the air of abants, is, the air of a decir, but, after the early of seather the expensive coefficiations which in laid as the time that "general coefficiation which in laid as the coefficial of the coe

other subjects" (bid. 121, 122), i.e. a certain indisperiences and contents. Again, an efficient

Character is the fourth phase of actor's creation

one of the elements of the human world - reacive, emotional or intellectual, Gavella falls into a

ideal paragnality of the actor. Such an ideal personality may become a "normative mirror, i.e. the deal normative person of the actor" (bid.), even

Still, how are we to make up for the characteristic

insists on a balanced performance before the

If we are to follow Gavella, the challenge and the

always unbalanced experiencing, feeling, doing thereby a stimulation of the constant and ever although the objective normative person gets its content from the outside, it necessarily and sub-

thus also unavoidably paradorical and potentially

the dramatic pole of identity within and on sever-Gavela's (theoretical) actor therefore needs such

actor's further reactive, emotional, intellectual es on the road to such a new, indeed utopian value of human life

side - the side of dramatic character - leads to a completion, "a definitive rounding up of the character" (bid. 124), which on the other hand is always marked by the (fatal!) lack in relation to death (at least apparent) as the end of organic

he insists on the death of the acting-dramatic

of the physically present actor. Seeking presumes that death is an event of the despect and most intense experiently potential. In them, as Grotovski proclaims (1997, 31, 35), as the result of psychic shock in busini shaston. "The librariak cracks and falls away". And not only the actor's mask.

Namely, we constantly have to keep in ment that in the verifycinous hards of Gaelelia. In thosy jet interest and acting, one other home the lake in the verifycinous hards of the lake in the lake in

will ecopyrism as his representative on stage, but also as the authoritism - exertification and ethiculty significant - source of experiental impulses and regulator this own interaction. Acting is a selection and interaffication of the organic psychophysical resinances of man's continuous publishment of the authoritism of producing the production of the authoritism of personal personnel that become beares of a cardial personnel that become beares of a cardial personnel for the production of the cardial personnel for the production of the personnel personnel for the production of producing resistance. Action is the cardial personnel production of producing producing and producing producing and producing producing

particular emotional experience. Acting is theretow not Schuluspile for Mittpuck Metalle mains that all those psychosomatic functions that an action needs in order to perform a gesture or to user a user all experientally active in the specition. We do not conceive of an actor through istening to and boding at him, but through a process parallel to his actions, the process of assistance in all the organic elements that for

and the second of the second o

the participant of the Adiqual are wolfy transliment than state of interferences and violent trans state of interferences and violent transcription of the contemptation of the properties of

desired, let us call it enthelighting, the moment of destiretion the functional and on the level of following reality literal coath of dramatic chanadar, that on the other hand provides also the experience of destin-lettin of the co-players, both autotion appealator, who are installing and with full intensity once again turned towards their private, reaper conferts, but does once menty for clearer, more comprehense and coloriely rerier and entitles the auton, and this for more deficient work.

captively it is utterly impossible to divide the print igood flowers into organic expensional action and minorate macricon, the emergence of experiments and the sense and the new tension flowers to make the most action of the tension and the new tension through the provised minoratory and relievable in instituteously connected with the peak of conventration, the macricolate and the peak of the sense of self-industry that action-specialist and the special ordinaries and conventrations and the special of conventration and the special ordinaries and conventrations and the special ordinaries and conventrations and the special ordinaries and conventrations are sense and the special ordinaries and the special ordinaries

The actor and the spectator are in an exceptional and privileged situation: the death of the disantatic character is giving them the chance to lock back; but also stay this side of life, lest they should at least appearing or less the size of through the experience of death (of the dramatic character) could become the beginning of a new through the experience of death (of the dramatic character) could become the beginning of a new

As the personality of the actor grows out of its primitive, so to speak organic, sonous boginnings, so also he notion of the spectator develops out of a void individual, destings to be filled with a mare lend of experience, and misches the individual wino, by moseling in himself the act of the actor, finds a new light in which to observe himself, a may plentude of his own personality.

Gavella's new actor, as well as the new spectator, is a character who is ever closer to the lideal personality, who with every new completion of the tion, radiation and vibration (all Gavella's

tragic dramatic character in its deaths - as scenes

of completed and fulfilled other - under new light

trolled) transmission, or rather for the exchange

utmost - till death, is in fact the moment in which only inasmuch as the action (which is the distincspectator's evolution towards the ideal as new. in the co-play of actor and spectator (and direc-

rehearsels and indirectly during the performancactor's psycho-physical organism. The director is the only person in Gavella's theoretical/virtual stace. The new director is more like a co-ordinawhat is already created for rather - represented. action through which the actor-spectatori-direcdiffers largely from the ideological stabilization as

ing, the actor's really active and the spectator's

potentially active acting.

- Pond, Joseffe (1994) "Envends a Theory of Plad Gropings", Theaterscheft, 5-6, Über Camesturgie Gwels, Branko (1967) Glumor i Asseldte (Astor and Theater), ed. Nicola Baladic, Novi sad: Stellyno pozonje Grotovelik, Jacor (1967) "Envends a Poor Theater", in The
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- play: Gavelin doprinos reoriji. Zagreto Antibarbarus States. Bert O. (1985) Great Recknings in Little Room On the Phenomenology of Theater. Servaine: Universit
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- pecular, what might be termed organic action, and on the level of self-observing, re-active theory, heightened consciousness, self-termation, a pecular, what might be termed - mental action. The core of the active pertains performance in ord
 - The goal of the action-spectator performance is not purplication/stabilization in the intervent of any nonmarker ethical, political or even positical system. but the insight into contradictions of the inner life and the attempt to play it with the other, enriching, decembing, wideling the performance ethics for which it is hard to find any idiological grounding outside a broadly undestroot furnantly.
- The actor has to be aware that by creating artistically he enters a big socio-moral complex of human creation in general, and that the such of his creation contributes to the general raising of the worth of human life. The by of creation can
 - his creation is measured by the extent to which his creation contributes to the general reising of the worth of human life. The joy of creation can therefore only be the consequence of the awareness that it is valuable in a general human series. (Garella 1967; 59)

Theathe) translated by Lade Cale Hotoman and Tomosia Brisis.

Engagement Instead of Arrangement / Julius Koller's Erratic Work on the Re-Conception of Aesthetic Space 1960ff

Georg Schöllhammer

the art source of Brutislava as well. The exclamant lears from the period of the Stallent closular of maliam had already elited initial counter-procedure after 1656 in the externe subjective of starting parties in place the groups and positions that now emerged were able to feel accepted again in the international cannot in ordinaries with their kinders objects, light words, and their structural geometric substantiation. In the second poil war discalde, a generation of neo-constructivist artist on both sides of the low Courtain fact formed a left of international association.

broked who mu is one of more of Carbon state, alongs alon disclosionaring only is online images, it was located at the images, From 1995 to 1955, at the time of this first uplessed, allais followed this study of painting with Jain Zelfalei at the combinative academy of the Boweleian Capital.

During their, system, the represent-criminal was gradually bosonics, and the hadrogers of the Plague (largery of 1800 mode) caused to be also more hard with addition amon of impresentation, and also for the properties of the pro

on description of the control of the

The special population of the state of a minimum of the socialist state apparatus and its designers, or the Celebeth free proposals arthrothor of the beginning the modernate, the days (proposals) and the state of the state of the Celebeth free population of the state of the s Jabla Kaller was not alow in the specific of moderate patters in this obtained of the index. There was not marked of through claim of application of processors for services in the wash of the secondary of the control of the control

turn everything into art, being able to include everything in the system of art, which the group shared, underwent a reversion, howevic, in the work of the young Julius Koller. In 1965, the same year in which the Happsoc Manifesto appeared, Koller published his manifestor.

"Anti-happening (System of Subjective Objectivity)":

"cultural restraiging of the subject, at awareness, at the sumoundings and the real world. Through the means of treated designation (making known), cultural demandation becomes part of the cultural context", states the "Anti-happening".

Annu appointing

In Koller's marifests, a performable act of designation, a conscious and of subjectification through obequation, are act of cultural disministration in the level of practices, so to page, a contained the religion of regarding the innationates on disministration of the following the contained that the contained that the contained to the contained on the following redesign from Passack and the following the developed from Passack, which is the contained of the extension of the status of

Contany to Duchamp's manoposition of any withings object into the art sphere through simple deplacement. Kollen's strategy consists of using real objects, the real world, everyday life as a given program for an automatically weatherid and endless operation - an aesthetic objectorment intended to put an end to aesthetics, but which enables a general weatheticsation of the world at the same time because, in but, postersibly every object could enter into this virtual portionance.

With a formulation that one could also appeal as defined on the Studenick internationals. Note any paints that the final elementor of the opinior impairs control designs that of the international is fast-door, and happening power, braised. This power, this potential, can only come and to all which in the realist of convotes action; in an acid designation, for rivindar in a cultural designing that seeder includes in a cultural register. Those which the information is a color and system, now which the information is to instructional other and comprehensive as one that is purely definitionally installed, within could be instructioned for a signer of disagrations. Folder militals this purely definitionally installed, within could be instructioned for a signer of disagrations. Folder militals this

The feel Reporting demonstrates consisted acts or depth, it presents them not the critered set of selection. - Clause of advancement and requires a destine an a cubin reliance page and makes use of more-thing compact of the formation of destine). The performative act that Kolar possible with the demonstration operations shell suit between them of the fundament of endocrised statement occupation of a place or a further and makes the equalities inside inside between giviness of qualities and the selection of the contract of the contr

What Koller employs in his work with his Anti-Happening Manifesto is nothing less than a concept identity as presis, which does not appear to be determined by the outlust stustion, but rather is fin-

This sharingy now allowed Koller to extend the designating operation universally to various media: the sed works on paper - stamped with children's stamps - begin in 1666, indicating the mental space of the Arti-Happening distributed in various addition. This practis was impried by the Diodests and the Sumedists, who used test and college-extensively in their various, and by the Lethistics, whose unitsy unlarger and the devices emiorized frounded of the mace, which should then serve as the foundation. for the construction of new, utopian environments.

After 1967/1968, the first pictures were also created, in which Koller used white latex paint instead of oil point, and in which the question mark appears for the first time – which was later to mutate repeat-

variation, namely as feet-oictures on a testile ground. "Testestiles"

The "harbition to an islat" - as foliar once called the set works on the Anti-Reposinips, - and the pathroposts and order intergenents of the anti-pictures distincted themselves not not lybramily from the academiers of the moderness and the psychophysical emercipating spatisms of the Happenings and nativated assemblages of the visibles more plotter for social ordingues. Notin displanted with any form of solutional mostlers, the cample. The arts pictures have an annitural right. In this way, they were to accomplish their mission to "register instead of amongs" (Alles).

Keller was not interested in pure parting, but offer in developing a potantial, spin-fee byoding of the first closed first a purpose of the purpose of the

LLEO and LLEO nout

MEARLY INTERNALS INTO THE FUTURE."

In This was derived and a separation of the deem of a problet field-sep problem. In Order older land and the final and a separation of the deem of a problet field separation of the final set field of concepts on the work in another marketic the U.S.C. In this marketic, from which one the following first years and more olders man price of which of the same reams as to develop. Whenevill Class of funding old operations "- U.T.C. the medical, and which of the same reams as to develop. Whenevill Class of funding and operations "- U.T.C. the medical, and which of the same reams are the separation of the same transport Class of funding and the second of the control of the second or control of the second of the second or control or contro

REALITY FORM CULTURAL SITUATIONS DESCRESSION TO THE FUTURE. THE OPERATIONS WILL THEFET PROVIDENSIAL PROJECTS OF COMMENTAMENTS OUTLYINE AND INSTEAD OF A NEW METASTHETICS WILL CREATE A NEW LIFE. A NEW SUBJECT, AMPRINSOS, CREATIONY AND A NEW CULTURAL PROJECT.

THE LEFT, Concept this suspensial any connection between Kristin's celebriles, profromative designs from what and the providence in "Cauchidostation in Providence on the connection of the commission of pages."

Against the inhealthet concentration of discolors made detailment. The various conditioning of minimal fails, the featuration of the employa sub-designing dependent, in what organized and passing, the UFLO act of discipation poses contrating that is ownly employed on the minists in station to the worst that is always already frequency, but at it this always and captioned a plant of employee and of detererable and the station of the presentation. As the contract of the contract is always already frequency and the minimal contract of the contract of

vivor in a CPUL, a company reterror and neutronary system and between the condition of between the condition and their possible of mutating in indication whose in absent and their possible of mutating in indication and their possible or observation or operation of operation observation and the manufacture of the image) or observation and their possible or many figure of the image) or observation and their possible or observation or operation or operation of operation of the observation of the observati

trail shalfors, fying cultural shaufors, cultic cultural shaefors, objective cultural shaufors. Universal functional expertises can be imagined.

Yet it is not only these mutations that exist in Koller's system of the U.F.O. and in the indexical space that it assumes in the chorology of the work. There is also a system of recursive ties. Actions can be repeated at intends of their in exhibitors, in anniversales, and performed again, biographically

affirming the content of the original action. The designating acts of the UFFOs are applied to every possible medium, to action, classivage, to book objects and maps, to tests and installations. Beginning in 1910 and or just be present, the figure of the author able steps out of the signature in the UFO. His a pictorial presence as UFFO resul UFF. "UNIVERSAL PURILIFICULOGICAL ORIGINATIONS." Kolke, who was hermed a practicing plates, has always also bound a field of reference for his making concease in the regularities. The inaugement declarement in the present or devices types of copies. In the oral month, where existinc could joy, Like of the demonstrate entoriest of the work, such as mountain yell rescharge a calent makin the search feed of a terrescount a year order and underlying with chief, and the like making wapper, Divincit, 1985, it has and of terrescount a year where the place of the and the like making wapper. Divincit, 1985, it has and of terrescount a year where it is be passed or contributed to the place.

In addition in the opinity of wattor, Killer also froit free is both element to the most of engagency of the watter that well the probability of the control of the property of the control of the serging of the most file probability in models of the probability of the control of the probability of the control of the control of the control of the probability of the control of t

UmeNie

The Regional Services (1976 - 75) and the a residuely for the welly of the commission own, in the commission own, in the office of the commission own, in the commission of th

Naturally, the establishment of such a branching system of order suggests according a mythologistry function to Solder's meticious designation, the calegorations. And in fact it is not according the function of the solder intermed in the continuous of the continuous order of continuous order of the continuous order of continuous order of continuous order of the continuous order of continuous order order of continuous order order of continuous order order

For Julius Koller, though, it was not a matter of his work tensoroning the local circumstances perceived as limiting, or creating a dissident of their by hy appropriating the value of the waters invincigatios. He compensation for the traumatic historical experience of being closed in bourd another, adequate expression in his biography he was a teacher of painting at an air school for hobby paintain. In this way, bo, on'his own work can be effected as discontinuous with the local traditions of

Art History as Blemish

Just as so much of the art of the late 6th and early 70s old not fit to the categories provided by the caren, Julius Koller's with must also be enterpreted from today's perspective. The established offsical categories that were developed around Prost Minimation, Concept Art, Land Art and Proposes Art are hardly suitable to it. Not did the major exhibitors for the reintegration of easierin European art into



USA in the second fall of the RSs, went too unappolie in their methodical approximate to be side to propose exemited in evaluations. As soldered composing too too the folders were in the side to exempt of boal includes. The side of the second of Controllations in or other, activities and reason of boal includes. For this moon, and sight in 80% or other side of the side of contagged from Pagina, For this moon, and sight in 80% or other side of the side of contagged from Pagina, For this moon, and sight in 80% or other sides of the side of contagged from Pagina, For this moon, and sight in 80% or other sides of And in Massackly reside that in elements to foller's multilationing press, one could not speech of conceptualities, but and of a continual, some assistance goal activities on the side of conceptualities, but and of a continual, some assistance goal activities on the market of the sides of t

Notice and the second or medicine for the real to design our free for obtacls. It has considered in the control of the second of the second or the second of the second or the second or

After 1912, Kolden's works seem more restanctive, Yet they still create very righcous phastors. Even designed at the cuselism regarding free control escape of color in Discholorished for the severete and allerant to focus on the design-critical searchs of the LLFD, statis and advised to the control of the Colorism to the Colorism to

For the critical foliate, the medical of what exists contained, allowing particles. The performation, diverging must and the eventuring of allowing contents given or disruptions. The pertonation is allowed to the control of a Record point. They would be allowed the adultations and the discussion of the Record of a Record point. They would be adultation of the discussion of the Record of the Control of the Control to the king the Record historytical level. Left-the displaces the model for the consequency appropriate to the king the Record historytical level. Left-the displaces allowed the model for the control of the foliation of people implications the consolidation is accordated in a formation of the techniques.

with disminify leads to a Tomical actions?

(Michi operated before whee the conventional general of Businest representation and refer back to the production and speakership proposes, which exists in the present in the resulty of the disciplated in more and the production and speakership proposes, which exists in the present in the resulty of the disciplated in more and the production and the second and the production and the production and the second and the production and the produc

I Could Hear the Taste of Honey

Chris Mills

Such are the two ways of the Photograph. The choice is mine: to subject its spectiacle to the civilized code of perfect illusions, or to confront it in the wakening of intractable reality.

Descript Berlin.

NU810 58116

receive an garney on ying accuracy as included inter-

.....

PART ONE: Polio and Honey



graft. The region is on the devictor for the rest contain regionally that I always hadd for my first, a minure vice hadd region—as a more and output making my contribution with Globies surrived by the minute order integers a small tolar challenge of the size at least and extension as a "third local flaurities," the other manners in the bloom of the deployer that the size at least an extension are some contributions, and in a size affect trappid for the size and the size affect trappid for the size and the size affect trappid for the size affect that the size affects that the size affect

The born valle to costs that price part and powers (built — see a site in a more to invasi as the register. The point of don't in the first part and type part of powers (built — see a site in a more valle and the form the part of the



Jaffrey in an article mostly about food and memfearning to play a song on a violin) and the Memory frequently affects our methods of cateincreased with neurological knowledge: "Our eye

Barties, Rolan, Camera Lucida: Reflections on

instead of registering what is different and new in

of remembrance: it is the object against which we measure memory's efficacy. In instances sciousness of another. Both of these situationsguizzing ourselves, facing the evidence of another-can result in a kind of intellectual discomfort.

complicated by idea of the photograph as that which guizzes and presents, especially in consid graph is intrinsically incomplete; its energies are tion linto memory, time, or imagined space), seem an exceptional act within our lives' process; it is thing is made turnescent only through rememin question or about performence itself

I would like to suggest that it is because we don't want to be reminded of our limitations, whether of or destruction of art. black and white, if you will photograph to black magic: "Vanish acqualints tograph came from a belief that all physical bod-Camera Lucids, that "whether or not the subject is dead, every photograph is a catastrophe"

and a half later by WJT Mitchell's assertion that. 1989, photography was dead**. A short life, real-

PART TWO: Motion and Emulsion



relation, but also allowing the action a different place within the perceptual field. In the flattened

head?") is the question that the translation of stage activity conjures within our observer's bodles: "can you feel the movement in your head?" difficult to realize while sitting still in your seat. which we are somatically familiar. Watching dance Shrinking Man, or the body dying from poison performances by Yvonne Rainer or Steve Payton appear, even as the performers themselves pushtheir bodies beyond any comfortable range of activity. They speak to us of somatic de-formation Sessapes, and it was difficult to associate that moves of the dance were all 'available' to mel.

les-gives a certain pause. It is, of course, the

comparison-metaphor, metonym, index, map-all

In Roper Fry's 1909 "An Essay in Aesthetics" he outlines of double life of humans, in which they

ness.... In the imaginative life, no such action is ness may be focused upon the perceptive and we get, in the imaginative life, a different set of

* Mischell, William J., The Reconfigured Eve; Visual

can provide a different kind of perception. "fast-seeing", I would like to suggest, in 2002, offers a possibility of comprehending movement: movement as a multivalent one of body, thought

the difficulty in separating what we see from what

8 R. Krauzz "Reinventing the Medium" Ortical inquire

* Michael Sapir "The Impossible Physi-

this wacker of unitary baing, to purform the semiological sleight of hand whereby in the semilescess of its physical surface the photograph seamed to summon forth the great guarantor of infly war nature in all the presumed wholeness and continuity-to cover the tracks of photography in own orbitorial operations?

The surface of the photograph is seen phenomena to consolidate but the misses of productions are seen as the detail and presence that is set in the retibilities contribute. This is the detail of the photograph. It is then a strategic or the photograph is surface as strategic or make the photograph is which a viewer begins to undestrant this emblematic makes see past the expensive-concepting product? A viewer who charts a pitc, or a set of positions, other than saveling a document for the product of the production of the product of the production of the producti

ucif A vision who chairs a pilot, or a set of opsibilities, other has nessing a Stournerlay recorded alogod to be orbunded. The term obundated and was proceed to extended process of testale presentation have imaging process of testale presentation have imaging a three process of testale presentation before of its againness. They not imagine the sales for the servipentary. They not imagine the sales for the service process of activity has sithflact hos brager controlled processing and the service of the properties of activity has sithflact has brager in the country three to proceed the proting of the processing of the proting of the processing of the properties of the transverse and of orporations.

PART THREE: Not Waving but Drowning

a thomas far has of a Anth

Visitor Berjamin wells about the tog that surcounds the invention of the photograph and rahage this is a huntiest to understand the medium start, for we have flashes of writings and invention that surface from the beginning of the 15th century lesconant with Poussail's description of well the surface of the terror of the 15th existence of the terror of the 15th of the 15th often procedule the mention builty threat flashes develop this a single unified image that can be leaves behind for the future to figure, making meaning by creating nenative. Entitled Self-Portrait as a Drowned Man, and, iterally, inscribed with its own namble, there

In reactived with its own rearrative, there the animal reporting of Reporting Office of Reporting of Reporting of Reporting Office of

The corpse which you see here is that of M. layerst, invention of the process that has just seen shown to you, or the wonderful results of which you will soon see. As far as I know, this weather and indestigable experimenter has seen occupied for about three years with the anteriors of this resonance.

parliaction of his discovery:
The Academy, the King, and all those who have seen his pictures admined them as you do all this every manuser, although the himself considers them still impartiact. This has brought him rusch honor but not a single sou. The Government, which has supported &f. Diguerre move than or

as took an interest in him, but now that he been hing in the Micropu for days, no one incognized him or claimed him? necognized him or claimed him? dies and gardeniene, let's talk of somathing is so that your sense of smell is not upset, for you have probably notlood, the face and with here whench stated to decompose.

as you'ver productly robots of the fore and hards there intered, selected the decomposition. Begand the disease is understandate. The program was not to the selected the product of the program to the time the product of the program to the time the product of the product of programs with well the product of the product and product of the product of the product opposed to the timper but are created by production of the product of the product production of the product and the product production to take, great and production to production to production to production to the production of product

carries the weight of cleans. Bayard and Fox Table could catch the moment, but only Daguerre could make it sat and this, of course, is what the government wanted to fund and dissemines. But its the last sentance of this note that carries the import. The photograph shows the field-work.

which is regime this tenning 'decomposition'.

What we can see here is an imagined or fiction spectral performance, in which Bayard swaps to maker of his physical labor for a metaphorical.

Sur hardon as a stand-in for the development of hoppings by the discussion of the countries of hoppings by the discussion of the countries for the development of the body, that is hardy ratio "Sociomposition" of the body, that is hardy ratio "Sociomposition" of the body, that is hardy ratio the properties of the body that is the countries of the properties of the second of the properties of the properties of the second of the properties of professional or God Island-who spokes of the body. In development or the countries of professional properties of the professional pro

viewer brand a mingsfork; poliminaria, the helds or his notification of the elementy popular by of his has a filture mings in minds the mind, in a filture mind the minds of the minds of the discovered minds of the minds of the minds of the property of the minds of the minds of the property of the minds of the minds of the late of the minds of the minds of the late of the minds of the minds of the late of the minds of the minds of the late of the minds of the minds of the late of the minds of the minds of the late of the minds of the minds of the late of late

product. Hale beyards "magnative lift" calable and documents as from of real file. Eligand performs and exploses his performance in one move, oreging one of the first moments of performance documentation and/or performative leading himsutacturing an obligibit. With 50 with homenauticity as the second of this, even in 1940, when photography is still an infact, is in the service of documentation for a folion with a performative haut.

PART FOUR, the last: The Evanescent Map



From Lucky Pierre: Tear is of a particular thing. Dread is of nothing. And description is just description. Ther's all I can think of, My name is Month Elem."

So, now we have the full story; or at least the complete script.

Geothey Batchen

Death of March, we share the rendo to reago or where the two has provided on the rendo to the state of the March of the March of and the policies or the March of March of and the policies or the March of March of contribution of the March of the March of the explosited of the old for the old the explosited of the old for the explosited of the old for and the third of the old for and the third of the old for and the old for the old the old for the old for the old the

One of the most according magas in this production comes near to the end a cost bibit, upon which two large palls of did there been dumped, on a sitting grown quitar dider. Two performess all access from each other and set of financialism in the did as the only light in the room becomes a perfectly-oritized, gridded flammation shrings on the weight of the solion the table. This is a powerful and layered moment of magapinor. Decorators' grid, the Homestand Act.



Pleme has provided an emblematic image for the entire performance. This crid, though, it also one imagination an art historical attempt to nullify the namative of history, the abstract and the geometlooking at the documentation in a photograph. While I was watching Lucky Pierre perform, what I got was a sense of this idea-an aesthetic pleas ure washed over me and I could feel the depth ideas, it was, as Wordsworth says of the

Romantics, "emotion recollected in tranquility". Equivalent to a memory of a taste, a memory of and often delicious conflict, the bitter plays often tumbling together in a single carametized or whelming the senses that have gathered togethmoving image, The difficulty in these examples is one of almost over-stimulation. Ike the

tells us anything, it is that a traumatic event, in its happening, is unknowable, incomprehensibility in the traumatic moment is imbued also with violence or deep distress, which contributes to the riddle. While I am not attempting to trivialize a not tinged with disaster, but delight) that results in at least a momentary indecipherability. The methods of coping with this over-load seem

related in both memory's power of reconstruction us, now, the photograph) as a means of begin-

One of the difficulties with documentation is the

glance, a frozen blur-as we try to safeguard our

father. Bie Madhur Jaffrey's remembrance of her sweetened infantle tongue, expanded a space of

love. This space did not disappear, or even shrink, when I came to find that it was a mistakmore by the requirements of emotion. Often, when we seek out a photograph, especially of a performance, instead of a precise autopsy of a moment, we pursue a flavor. The photograph (in its abbreviation), more than the video or digitized sense of the temporal, video seduces us to believe that we can somehow relive the past, only to have the flattening of that belief surprise

believed was of my suited, polio-afficted father



Nearness

A 42 minute response to 12 hour Evangeline Part 3: Near by Lucky Pierre with Ribbon Effect

Matthew Goulieh

He inapproved this in two control. Perif One, Learning, to the age of their, those years he did nothing but made at cooks a large of and of the the books. In this in the book year, on the opport where the teller has assorbed as Sears morking-borra with, highly the lobest out the watcher end resigned the book them. He hered on peap por only consety govern to not have such execute. It suggests that makes of these the hered on peap por only consety government of the not the conset of date outputs, of sears in the right of year for the consettlement, who peaps of the not the conset of the state of the search of the state of the consettlement when years are peak resolution in the books and the state of the state of

Part One

A mon dat a table 14 operation on amorphore, 14 instead half words and briefer phrase. 14-bit interesting 3 in the 15-bit interest on a 12-bit interest individual to the 15-bit interest into 3 in the 15-bit interest into 3 interest into 3

George Oppen wrote a poem in 1968, it was called OF BBING NUMEROUS, and this is the start. There are things

is to know ourselves

It is March 24th, 2001. I have prepared for this day, it is the day of Near, the third and final 12-hour performance by Lucky Plann in response to a poem Henry Wadeworth Longdebar weete in 1847. We could call this a performance of sincerly. The poem was called EVAPADELINE, and this is the start. This is the treat printerwal. The mamuring pines and the hamiloolis ...

I set out to write for a duration, to respond to a response. I set out to witness, and this is what appeared: Neamess, a talk in 42 fragments, each fragment a minute, each minute an echo.

By the time it ends at michight. Mare will have soon a passion of 30 volunteer portnermer, passing the boundary before michight with the properties of the

12

- 3 Larke at 1.15. Near his Dawn underway for 75 meales. This is my host firely excosts, 1) Justing is hopping on stage. Stormetic is recognized in stage of the stage is recognized in the stage of the stage in the composity side in it is graping the details of one got of the stage. I miss with storages are elements—if all discuste heart I can I book down towns. I both up to see the object of my description changes. I miss both what I miss and what I book at. For now I describe incompilately. This is my stage it have been a first both what I miss and what I book at. For now I describe incompilately. This is my stage it is a man set at a table.
- hours ago another man sat in the same place and read the same words off the same postcard. Greetings from Detroit, he says, A blue car driving away from the hills, he says. He does not consider kineself a repetition, (count to 12 in ejecnor)
 - 5 I when this at 1900, A man opens the live accept don't bit in the cool air, We are in a small lot in good on the "Few of 2000" When Earls Disten, Gener of Jerram Avenum, Discope, one block north of Like Street, above which the Green Line elevated tracks run. In a morner a test will ratte source. In this become regime, and it is Blatched, the same allow only because long for a find and produce of southern of an advantage of the control of an advantage of the control of the control of the product of southern of the control of the product of the control of the co
 - orthosis come of the planting year. Then IT comes percit in their IT disposed holes of all in the challocut. If the displant Salls plant, the second pair is the after moise version of bangales, little ring Dicinis of Plan. The first, somewhat removed from the other host, plays Easy Falor visib or Sills. A both the lesion, and of \$0 is it, in page supposed for the ceiling after challed cond's end. It stips a live feed, amplified through the sound system, of a three-person band in a brightly it sound studie community paging from music.
 - 7. Siert Eurogeline ends. Two people have covered the chalkboard with words, now enseed. A man take his pilots at a small table, adjusts a microphone. Quater in heart, he starts leading the audience light five by a finish position of the pilot of th

No.

100

and the second

magnosa occasion

cope of a cedar

vater

scribe the image you see now.

skery hore

sters

Anything else

Michigan fore

Lakes of St. Lawrence secluded harriets

In what's this? I mean is this seally your heir?

No, I mean real

Are you a freak?

You're a freek, aren't you?

At 2000 on level United to be glanter donde the level United of bally Helder - Helder Horder skalling fromough Mand Case. The leatacher and the Beloom, healing felt the fifteen substrain members in a secucious middlion. He plasadd onto be correct our pronunciation ("Saint Louse, and Saint Louse, plasae), in fifti song the is a lider," in the allerines that the soning, a new Horde energies, and man who must have replaced the first man at the long table, speaking Ealer Holder in a low value that must have been their below BEIG Plant. This is a lege that can be seen to be stren.

I is 220. Near proceeds as a tissue of harvisations, events of quotation, aligning in a series of controlled accidents. On the sense is 8 of with the musicians put down their instruments. It series of lies to caseiny of enquisite music. Two performers sterp us not remove a price of the childhoost, ductilies from discotly below that 6 is en. The three musicians come walking out of the holds. The brighty it sound studie, it haves out, it belief the childhoost. The band exits by entering, Chron on stage, the

I want to be in fast number, when the same, One thing ident use to do a table to buildings. Two leves dann brought the buildings. Two leves dann brought the buildings channels cannot be considered and the same of the same

This talk in three parts of 14 flagments each, now stating part two, in which 19 yet thell you all title of well, how, and with, A men talken by load or the realistic table, the open as Macrotina begain, A me stage light of one, The compared typic than the way computers light those now in dark coorse, off-those, He reads a section of Exemption for access. Belief that the fair IV restarts the silent Exemption. We have moved with his performance of those like both that the fair IV restarts the silent than the contract that the silent that the contract that the silent than the contract that the silent that that

In a tox of books in the basement of his parents' house he found a copy of Longfellow's egic poses. Everupeire, recorbed with his grandsther's name and 1914. That year his grandstiffer taught it to it children of fermers and loggers in a one-com inchronium in Sometiscen, Permysharia. Early the far inclination was his condition hast at other on themselve his more presents interpreted his Sirion.

wing year, his grandfather beat a student so thoroughly that angry parents demanded his filing. 1986 he rescued the book from the damp of his parents' basement and put it an his bookshift in Thicago. A very pleasing object, old, mush, vellow, beguith thropasphy, he thought. He scenned - 10

113

heard fermed say the self-act mand of, the word if final, and summarrand.

Graggine
young from fail, of these
Academ.

Nation.

Nation Grade finish with the failure.

Targe;

Targe;

Targe you willow cook.

Was to be well be the shaft found to another you found.

15 in 1999 his group decided to create a 12-hour performance. Evangeline should be the foundation, he

was to be wed to her childhood sweetheart, Gebriel, wedding interupted by the British soldiers, watched town burn.

watched town burn. forced into exile with the other villagers.

watched father die of grief on the beach. got on a different boat than Gabriel.

ecided to search for Gabriel. sated down the Mississippi to Louisiana.

found Gabriel's father, not Gabriel. wouldn't give up.

16 * imagined him wearing buckdrin.

tooked for years. had several near misses.

spent a year waiting at a mission in the upper Midwest.

Rept hoping.

met a nice Indian woman who told her of her dreams.

gave up and moved to Philadelphia.

became a nun. got old.

ept love in her heart. sursed sick and dying men. ound Gabriel among the sick.

sang him a

he died.

After he read it, he told everyone in the group he liked it. He did not like it. He liked that he had read

He liked the title. He liked the reaction of the rest of the group who tried not to hate it.

Simes to die away as though it were a long way off. Suddenly I caught sight of the westh on the table. Then I heard the six in a fixed place from which it did not move again. Content is a past with a future. That is the sense of the phrases this is happening. That is what gives u a sense of eacon. We are how, in this place, so live things. We have this in common. It is meaningful.

compet as past were a status, that a real seated or the preside the a reporting, that is what joins of a sease of macen. We are then, in this place, doing things, We have this in common, it is meeningful as that, as the place where we know each other and know we are together.

18 - They composed by reduction, striceino the "bookst", "secones", "realidates", from the Woodstock

Longfellow, considered a public poet, enjoyed tramendous popularity during his lifetime. His efforts at shaping a common social mythology for a youthful nation, to supersede old-world narratives, included

the quasi-historical poems Paul Revers's Ride, The Song of Hawathe and The Countrip of Miles Standish. The 110 page Evangeline, used as a pedagogical tool, was memorized and recited by thou-Because of the poem's enormous popularity acholism began to claim that the story was true. Statues were erected in places where Evanopine lived, a monument in Philadelphia at the place she was "buried," fiction accepted as fact, Gradually, however, this collective memory diminished, Many now consider Longfellow a somewhat sentimental, mildly embarrassing second-tier American poet. While

Boness Part One, 4:00 What is this rippling action in a circle of people if not touched with doubt. How 4:25

ploxity that mobilizes the full intelligence of the art and its vest surrounding fields. Big duration, big

tree, we heard, from the far end of the garden ... the double tinkle, timid, oval, aciden, of the visitors' bell. "A visitor! Who in the world can it be?" But they knew guite well it could only be Swann

Tell me what it is we've got to do?

Swing low sweet charlot, they say, it must be Joan Basic, Evangeline searches the crowd for Cabriel.

The woman musician climbs to a platform above the table. She sits with her back to the audience. I can hear her writing on something - paper with a marker? The reader returns with his laptop, the lights

a lot of balling. The audience on the somen is a massive crosst, but the audience in the room has

Boundessness. Unlimited returns. Repetition unrepeated, Joe Cooker and the band behind the chak-Move away from the towers. The smallest act in the most limited circumstance bears the seeds of the

: 22



45 Shopes that exercise often discuss. Manufa assembled uncounted from the con-self and opprivate. Each they in the cell the collect all selfs. What is place to a ben't Down of the soll them is not be not offered from a soll them to soll them to soll them to soll them to the selfs. On collect the soll them to the them to the ben't ben't

26 - Bigens Part Dre. 4.00 Reynot a cottan critical mass, such a piece can no longer be controlled by a strip gettier or combination of gettiers. The impossible lyinger the automorphy of large that, but for large particular to the parts ensuine correlated to the whole. Bigness that added is the opposite of the mourantati which one could say is birthigh middled, believed beyond before float. As graden overgrows its jate. Each jate has several while of its own? the placed made, the execute the word by word.

to what you ever

want what to

be someone els

ggest book composes the smallest sensations — each gesture meticulously observed and full of I doubt that this, taken on its own, has any value. What we call our work, others call an I work, Maybe our gesturies multiply because of their doubt, their own many qualities beyond "our" in "They whence and impairs in tribs as remarks in a nithy at the changing fines of the day.

Part Three

27 - The band sets up 5 od players around the small table. A performer reads a consecutive list of all the

Como esta?

You got a room?

What's the matter - you zoned?

You're really:

What

AWREY



him live and him recorded, recting. At Jack Nicholson spring Biblibibithem what? he recents like a Biblibibthem what? Biblibibthem what? Biblibibthem what? I contained a have maken lines countried to an analysis they where they start. Paths are channels along ... + 29

A performer invites an audience member on stage for an interview. Please complete the line. When I drive by an agricultural field I

I often confuse the horizon with ...

Woodstock, having replaced the two men. Guitar man returns to teach Big River again, Thy to do as

She speaks for Ravi Shankar's tape. The time has come for America to halo the whole world with spir. + 32 ituality also - her imitation uncannily accurate, but she seems at a loss when the camp 50s retro band

- 31

- 33 The attraction of a journey less in its making the difference between departure and anked as intense as possible, so that are exconscious of it in its statility, instant, as it is existed in as when our insightedorn blow as from the place in which we are were laving girls for the very heard of a place we larged to see, in a single serior which consented indicational to as not so much because it covered a outside offsetic as because it under their detailed confidentiables of the excitor, thou is not more man to handlife.
- 24 Biguan Prit Z. The districts between core and envelope increases, begain carried revisit interest increases and transmit operations of increases in Sound. Althew actives reviews. Bygene projects a current for of comprehe becomes an accumulation of mysteries. Bygenes quadron the possibility of this interest and interest and active programs, it develops active good to this order on and interest or and interest and interest and interest and interest and interest produce and interest produce and interest the collection, scale maximum possibility, produce a town to produce little, impressing the settle in object condemned to state in object condemned control and interest the collection.
 - 80 * This spoter in a nutriture, within abound the neck. We are tool of cross occurs care the paguage of dist, but now a new significant service of my participant, service of my participant, service of my participant to say so much. Of that intention, these remains. Forest it's the appearance of the present. 10-45. We will be numerate, to point to possibility, for exert it, so inhabit it. Belay Ross strowing her new flag to the flounding littless, he says. Numerate is this.
- 36 Oh say can you see By the dawn's early light
 - What so proudly we halled
 - At the sweet of stores and height of
 - Through the reviews field
 - Cier the comparts we watched
 - Were so galantly streaming
 - And the rockets' red glare
 - The bombs bursting in air
- 37 By the time we got to Woods
 - we are stardust
 - Father I thank th
 - All those people
 - Shortes of Wellow
 - Friend
- the chost
 - ceen



Would you look at the image on the monitor and describe what you see? It's the misty Atlantic

Describe the image you see now.

Con an interest and an interest annual firm

How far is it?

I'm not good with distances.

Look over there - how far do you think that is?

I'm sory. I cou

I don't know.

Renty

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8 - 9 - 10 - 11 - 12



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Performance and an discourse relate is user Paris. Effects (Title 1901; 10) and 10 a. American Services, formalismed, Credit Males 1 for the paris, and these 20 forms Marrier Thomas War Plants May 200 has performed married from primaries of the Cheep Marrier States 1 (Services) were Seen MANDATE of Paris. In taken, Conver delias, Devel delete, Bestell Resp. Cheepper Fursa, Release Silvano, Soldward, to Marrier States Principle (Conversal Mattern Schar Marrier, Marrier Marrier, Marrier, Marrier Marrier, Marrier Marrier, Marrier Marrier, Marrier, Marrier, Marrier Marrier, Marrier Marrier, Marrie

Michael Thomas' notes from the Lucky Plens website http://luckyplens.org





Gilles Deleuze, The Fold

Siles Deleuse, Proust and Signs on Hojnian. The Language of Inquiry

Rem Koothaos, "Rigness, or the problem of Large", S, M. L. Henry Wadsworth Conditions, Evenowing

Kevin Lynch, The Image of the City

Aeroel Prouet, in Search of Lost Time volume 1: Swarm's Way Aeroel Prouet, in Search of Lost Time volume 2: Wilthin a Budding Grow madine suppline





Transactions

We're Live Use of Real Time Video in Live Performance

.

We have no future because our present is too volatile... We have only risk management. The spinning of the given moment's scenarios. Pattern recognition...

William Gibron Pattern Recognition.

Performance of recalling

In Levens 1 Pillo Austrader reflects on the status of the spotnerscen is a society convenient by manifests, where selection in that one opposition document, but an interface and determining element of our cubus of fermation. In this way sensiting the development of middle special collisity, the contract of our cubus of the contract of the contract

The notion of the exproducibility of an artwork last been contemplated ever since the 1935 publication of Walter Berginnin's The Work of Act in the Age of Mechanical Reproduction. Berginnin smartinis the desire for fabricated discenses.

under a few bard the section plant of page, coder statistic data under a few bard the section plant of page, coder a few bard the section plant of page of page, coder a few bard the section plant of page of

 Austander Liveness (2)
 Benjamin The Work of Art In st Age of Mechanical Reproduction,
 Austander Liveness (120)





4. Vello L'art du moteur, quoted in: Getrec V

- - 15 Sec. Herri Lefebve: The production of
- 19 The rotion of interface as a concept is today
- 14 in A Thousand Planning (1980) Gilles

- 2. Fictionalization of space in action Information has no value in itself, its value is
- subject* depends on perception and kinetics. from its function. A strategy of fictionalization of category, and space itself is no longer conceived
- for: new means produce new space.7 With that approach in mind, spatial relations and process-
- relations. The very definition of post-modernity as
- borders between the outside and inside.
- and space, after a period of time of vehicles, we

means of distantiation.

transmission", this surveillance of space in real Lefebure's "abstract spectacle" is a double eropeneous spaces of nature and social space -

- tance. Space becomes "intelligible".1

space of two-dimensional representations. Space

3. (Over)seeing space Zellios Sambarán is based on the idea of using the

- strategic tool for critical evaluation of public/brivate encoding of performance space. As a workthe performer in action and diffusing perspective
- using video projection within video projection and
- moment be visibly reduced to a single one the shift in perception that comes with the "delay" of
- lent situation of surveillance of space that arrives
- Private in Vitro is performed in two versions -
- tioning of the performer towards the audience. In

viewed from a different angle. The question is, if

hotel lobby, a private apartment, an art galleny.

Immediate postproduction

Artists often attempt to control all aspects of their variable - the control over space and positions by

logical structures of reality today, and first and

deals with perception.²⁴ Two dancers perform a

states that performance's being becomes itself















P Ordinic V visit ze vritualni krun (Droatien

M Within the presentation platform of young Onation choreographers Callery of

²⁶ Meriesu-Ponty Phinominologie de la per-

the code. Although noise can seem an interfer-

The dialogue thus becomes a struggle to pre-

"disappearance" with every reproduction. Of

in the age of digital reproducibility, orangeout modification by blending the digital medium that doesn't share the magnetic tape's characteristics

course, we notice this only when the quality of

digitally modified form. It's interesting to reflect on the characteristics of

material onto a surface located somewhere in the space manages to transform it instartly into a inability to obtain a projector! uses a monitor that, it that case, starts to resemble a stage prop, unlike the seeming live backdrop of the

the process of its making and not fust the artifact itself IF

The displacement of an immediate view of the dance sequences. The preference of audio-visual "noise" over the immediate view of the performers illustrates today's tendency for the mediatiza-to tion of the performance, a tendency orangeout

Location deformation

Alexandra Janeva's Mer² is an interaction of the

dance vocabulary, but a different dynamic of movement - all create an impression of a duet. ing movement still in progress on stage. The of projected recorded material - as if the 'projec-

jection, the performer on stage reacts with confusion - she "forgets" the choreographed material nections, not only those between bodies, but

a commodified construction of culture, a poten tielly we have just recently inhabited.²⁸

Roger Califolis³² describes psychasthenia in his work. A psychotic person is not able to locate sonality is no longer able to differentiate itself able to position itself as such, it needs to be situ-

location in space and relation to other objects, then we can read the breaks in continuity of compares against the current state. It is a tem-



consily and quality structured model — a scheme that modates between the subject or position and then the behavior. Middlere trades brain righted that can result in the loss of the body scheme and thus cause the impossibility to recognize the location of parts of on the whole of the body. The body scheme gliess a context, a horizon towards a current or hazer movements because it holds a standard by which all considerative changes in possible and bottoms.

The breach in speciators' perspective is particularly accentuated in a some when the on screen performer throats an apple to mends the camera while the on stage performer catches an identical apple coming from the audience - by perception a different description.

Distribution of persistents also powers in the optionances of TP-PRFS Europe discoses. A projection image shows a live recording of the projection image shows a live recording of the the performance space with an auditorium. A static range of the auditors in additional in static range of the auditors in additional in static range of the auditors in additional in which is a performance with the static performance space to appear on the prejudicion that it great not picture a more inframite space that the performance space is a pulse and the recording and the static static passes and the forecast as waiting come or a desiring come to the purforms. Soft these is copywhich desired in the properties of the projudition desired in the projection of the properties. Soft these is copywhich desired in the projection of the properties of the projection of the properties. Soft these is copywhich desired in the projection of projection

in that external performance space.

An image, traditionally, has three characteristics: it presents a manifeld field or set of events in terms of simultaneity (…), it functions at a defance, setting up a space or field between the seer and the

When one of the performers. "kidnape" the carriers, carriers it onto the stage and turns it towards herself to settle the state of the suderiors (I), it becomes grotsequally clear how much the start—ad projection on the wall deforms the body moving in front of the camers. An analysis that his the ontoleral provide in moving in the fact is a hirthir separation.

approach for an insight into Europe dances, a production that in its concept deals with the norms of body and movement within a petit

6. Close-up

Crime and Punishment - the diary of Raskohikov directed by Tomi Janetic^M uses a simultaneous projection of the actors' close-ups as the backclop during the whole performance creating an especially intimate, almost a chamber atmosphere on a minimalist stage.

prese on a meremana stage.

A Nicholas Variacia in his study Stage to Screen (1945)⁵⁶ shows how early film modeled fixelf directly on thesitical practice. The nanifew structures, the visual devices such as the close-up and the table-influsive-out, even parallel editing have all been used on the interestent century.

mediatrian dispi.

The carriers is not static cluring the portnersize of Other and Prisisteneth, but move in an admired to register an emission of large larger of prisisteness and prisisteness

film, or a European art film in particular, os: During the whole performance the situations on tristis stage are also projected onto a film screen, the



8. Reduction in pixel structure of a video recording. During the collaborate with dancers and musicians who perrelity and authenticity are transformed in the Benjamin has stated similar arguments talking

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Theatre Doubts

Marin Blažević

Tonsisted from the Crustian by Lada Stade, and Tonsian Shak

1

A tex years ago I took part in a discussion with a theoreticien-exist of performance-freshy. The topic was chosen instead at another fleetower. My interlocator was bookied by: "This is finisent the signals disappointment and exapposition: still / nothing but / mently / even too much) theated:"

2.

A couple of days later, an author of similar inclination persistently tried to convince me of roughly the following: "The model of thesites that Bobb, Jackbi and Nataba Rajković work with is perfectly clear and all of their subsequent work is only a variation of the initial model filled with more or less the same sementic material."

1.1.

The were finished paradigm, to put of strongs, is form and developed not of the waterflot position resistance broaded that distance to this paradient microsition and the installable. The powerful resistance of production and the developed function of such representation and the installable, the powerful resistance for the control of the production of the production of the control of the sum of the installable and between forming, the finished regular forming and of the paradient of the terminal function and set discribed from literature and distance, functional forming of the paradient of the set of the paradient of the set of t

so, the rise futured yield set as point in docubility of medicinary and productives or convening the right in described in the least or and a feed or see greater, we also muspition, act, effect, freely, and from the subscious to the least or and a feed or see greater, we also muspition, act, effect, freely, and convening the subscious and a set of the set of the subscious of respect of the set of the convening the subscious and or of even area. The least production of respect or of these this position of discourse, and production of the set of the subscious of the respect or of discourse, and and the set of discourse, and the set of set of the set of set of the set of set of the set of set of the set of set of the set of set of the set of set of the set of the set of the set of the set of set of the set of the set of the set of the set of set of the set of the set of the set of the set of set of the set of the set of the set of set of the set of the set of the set of set of the set of the set of the set of set of set of the set of set of

Gavella's theory of producing the complex personality of the actor begins with recognising the act of observing inside the act of acting:

arts, and these are the observed must be consisted. The factor recognise even more perfection of we are eminded of the latter that even or signal, each glistered to any distance, is not only the better of the auditionals appairance, but that the hast to provide the observer's attitude in himself and better diffrance! because it is only you can't outlong it is observed by the primary the observer within threast if but the on become the representative of this observer attitude in the primary of the observer and the observed is only and outlong of the primary objects that the object is only the object of the object of the object of the register of the object of the problem of admis, 1967-198.

In the famous convenation with Richard Schechner and Michael Kirby, John Cage (1995: 51) sets the definition which would not exclude.

the sign to constructions of identity...

1. ... image, mimosis, illusion, representation, identification...

4. Gavella's use of the term experience is modelled on the

Cage continues: "I find that most interesting when one finds something in the environment to look at, if you'se is a room and a mood is playing and the window is goes and then's some breces and a certain is blowing, that's sufficient, it seems to me, to produce a theatrical experience", (1995; 51) actor's promotely, by the intended in relationship of the organic experiences and the self-relations or printed right in rend resident and experience of the relationship of the complexity of the rend control of the rend control or and the control ordinary of the rend control or of the rend control ordinary of the rend control ordinary or the rend control ordinary or the rend control ordinary ord

active operation the set of seeing operating of the sector's scring should improve our order for potential story in the injectors. The operating of the set of potential story and operation is the of the ordered process that involutioning about the exceptional community in the trailine. Although one are unapproximately produced by the potential operation of the potential operation of the two ordered produced operations. If also produces or any potent in our are involved to the potential operation of the potential operation of the potential operation of the two ordered produced operations. If also produces or any potential rough and involved and about the potential operations, the size of the potential operation of the potential operation of the about the potential operations. It also produces or one we see that the potential operation of about the potential operation of the potential operation of the potential operation of the about the potential operation of the potential operation of the potential operation of the about the potential operation of the potential operation of the about the potential operation of the potential operation of the about the potential operation of the potential operation of the about the potential operation of the potential operation of the about the potential operation of about the potential operation of the about the potential operat

accept the parts in various cultural performances, but also when we are on the stage, our own, infimate, inner, boundless theatre. For Cage, every act of perception is potentially a theatre experience, since it can posit feterers of those occurrences that engross our attention, and have, by spilling from the

reception and somoly precessing, band flurrenishes in the field of indiced fragorisety that is subjectly thereby bocching is approved point to bring. The sectified country or any other missing that is some very verified the conservor as an indiced of any performance partition in or large the facilities condition. (South was all in his most placed from performance partitions and in the production with a minimal substitute of the section of the performance of the discountry of the performance of the discountry to the performance of the performance of the discountry of the disc

studion (vertilepprience. If this is really so, the question becomes: what, then, is not thes threadways theeten is a till / nevertheless / just heaten. The breakle is really and is that by the core, containing an extraorism, matters of qualitations.

The trouble is maybe only in that by its span, capital and metabolism—matters of purely efficial and policial nature – the theories dearn that Brossne creates efficient test the certificion of what we call the institution of theatre. Are we, however, ready to see the feasures in, as the song gows, the wide blue yonder of institutional stitimulations.

2

against product Sections, or making what got a sugar in the figure of the section of the section

from Terrory summaris the contential disclosing role easily, and that becomes a rise accessible and manifestation and one of present the interference is placed to demonstrate discourse consequence. The effects of rise of the intelligent of one discussing, that an should by the class of the gas belower that of the class of the interference that is of the companies and the manifest of president form or only that many productions presently only and to an extending potentimene in the planticular consequence that the contraction to tasky it and other used and one position for the gain to built colorance in through contractions truly also other own and enough position from the gain to built distinct the first of the contraction to tasky it and other used more only one position from the built distinct the first of the support of the contraction of the contraction of the support of the support of the contraction of the support of the su

forbid) tradition - and not for the sitetracted new model - a considered a burdien.

Finally, as a south of the finacial demand for - in noting alse at least discursively - marketable innovation witch leads to accelerated and relactive recognition, the model apon must come to an end, by means of

theoretical and festival sales - roughts, after a sesson or two

econtact, New Actor-Spectator" at the continence Viguse sintle incomprehensibility the paper is published in this use of Fraincip.
In the essay "Siedeliklo" in obbinator" ("Theatre and the side", 1903, Carefo writer, "Fryn's a shapees collection randomly assembled individuals the theater centers - every

randomy assentiated individuals the theory covers levery inning - a living, organised community that becomes allow a calenthe which has availed as dominant social urgis in ideal dramatic action connecting and urpling the loss, the audience, the author and the late." or college of the earther and should and transmitted by pressure) of the actions and speciations is a lundarine fall.

opt in Classiful theory of acting which needs to be oftised from the empotiny indendant between the fictional schot, the action and the speciation Classific concludes g is a selection and immeditation of the organic perpendicular resource of marils experience which, through a land account the temperature, include in this solidory the following dependence after become and the concern control previous for the control of a particle of the control of the control of the control of a particle of the control of the control of a particle of the control of the control of a finite control of the control of the control of a finite control of the control of the control of a finite control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the control of the control of the control of the depth of the control of the depth of the control of the contro

cess of availativing in as all the oppose elements that biand regulate these actions, Clarkle 1981, 24

If we by by swelper the connect, practice and effects of the pand chemistre framework practice was referred to a gold distinct or stational threatment, or the culturally and collisionly recognised, if it deplies also such and Estatest Landgare, we will be contacted under the contacted making that contacted the foreign of the governal to see the contacted making the procedure of the content contacted making the procedure of the content contacted making the procedure of the procedure of the content contacted making the procedure of the

tion. The digestion of new new new. - Theathr is certainly if the digestion of new new news. - Theathr is certainly associated by theory in the own intends, but lately the Theoretical sociates than played are major in the submed of production or in jumentum, even distribution, of new theathing pools, counties feelings, in new play has been invented, the second caudior Janopurents. To those when invented are cauded - programment, for those when invented are production business up in theoretical package.

"Hatternia, deposition even ferms, such as this great production."



Let me clarify: I am not against the programme of permanent invention within the paradigm of the new theatre, and I am even less trying to debunk the practice of theory in theatre. I am merely asking myself: is it that the new theatre has also fallen into that state of cultural-economic trap where the marketplace. modes of presentation of the new and different? Has the new theater been end and to own product. nothing but information? Moreover, does the theory take over the role formedy performed by the literaryformance, indeed, over the action and over the body? I just wonder how much time are we prepared to

instead of hastily discarding what seems to us to be an surplus or a sediment around the model; finally, of course, excluding the - already digested - model itself? Are we not too quick to discard - the doubt?

responsibly joining the multilevened process of concretisation and actualisation of a pertain iperformance) act - either by literally entering the performance through co-play, or by creating a discourse around it -

Heimspiel is a new production by Natata Rajković and Bobo Jelčić. The model has been radicalised to

The shallow and fight scene of Kamov, Deathwrit / Moulin Rouge closed at the back by the scenery and material and performance, which is begging for additional space in which it will inflame all its suppressed moves to the deaths of the stage and the freed space begins to acquire scary proportions, hostoritally, ing towards the backside wall of the stage and that it will accompanied by a music prescendo, crash into that wall the first wall? with all its might, knock it down and break out into the street, into the city, all and then a ship, and then a submarine, a constructivist-futurist Sun-cog wheel is lowered, mermaids frantically jump about, sallors pop out of chimneys, landscapes and periods mingle - as a result of a sud-

The first part of Heimspiel takes place in an area divided into eight segments, or better, into rooms not separated by walls but marked by wires on the floor, sockets in the air, a rare piece of furniture and lamps hanging from a ten metre high ceiling. In these fields-rooms eight actors perform their mainly narscattering and wrinking of ever new, flickering, migro-theatrical situations, Besides, the tasks/toks. between the spectators and the actors" chance here at every moment and at the same time establish and deconstruct the theatrical relations between the spectators themselves.19 But, all of a sudden, while the spectators are, after the initial confusion, already amused by their new-found multilaweed roles (spec-

Let us somewhat casualy imagine a heuristic prop in the form of a theatre continuum, stretching from able investigates the strategies and means of - forever deferred - self-cancellation of theater: the swings Lebrogon 1999b. 2000), aware of its power to cause suridan headirs in semintic chains by means of its al theatral situation, the framework, limits, relations and rules of which being repressed, congested,

Karrov and Heimspiel are productions employing opposite but overlapping dramaturgical-directorial

blurred and eventually dissolved before they can be established. Total theatre, on the other hand, stabilising meaning reduces noise in the channel, wherein the body is instrumental and subject to manipulation; ixct, that the appearance of the staged world-theatre in its totality is predicated upon. The actor-characobserver, there is no other here. The total or absolute theatre is the aim of realism¹⁰, which concests its totality (and totalitarianism), paradoxically, behind the mask of non-theatre. This hidden or unobserved

everyday life: in the realm of politics, race, gender, class... The representational structure and the theatre situation are most stable, and therefore most oppressive, when they seem to have been abolished, when

points of some imagined theetre continuum, proposing to question these notions instead. Towards the

Heimspiel: here the spectators (after the introduction and before the reversal) move through the space of performance as in Observations, but they move completely freely, then they witness confessional monologues of performers-characters as in Slowing Down, but the fact that the walls of the rooms have been performance unlike the Lincertain Story, where the invisible areas and the unseen class of events were indicated by sounds and drawn out in chalk, the floor plan of the apartment (now life-size) has been moved from the rear well to the floor of the stage - all the areas and all events are at the same time available to the eye and the ear of the observer. Although the space and time are necessarily closed by the borders of the theatre and limited by the predetermined duration of performance of each segment of the large measure means he can feety organise space and time, perspective, the narrative route and - singe he himself acts - the action.

course, duration, arrangement and perspectives, necessarily brought Natasia Railović and Bobo Jalići to

The suction reversal, the raising of the outsin and the revealing of the auditorium it by the same light as the stage, causes momentarily a further collegeing of representational planes and the newly created respect to positions, roles, powers and actions of the spectators lactors is not resolved for some time: the stage lights unite the two parts of the theatre half, the actors first freely move among the spectators ...





but where I say it ends. Like any other performance. Kempy could last indefinitely break the walfs, conquer the space far beyond the horizon of the spectator, abolish its ability to isolate double and reach the totally. As a particular performance, Karnov stresses that possibility, and thus the special power of the

Verbal signs are predominant in Haimspiel. The talk is incessant, often many voices speak at the same particular symultaneous experience. Through multiple overlaving of sound, rhythmic, syntactic, sementic and narrative layers of performative speech, including the various noises the moving spectators make.



There is hardly any music in Heimspiel, in Kamov, Deathwrit / Moulin Rouge, on the contrary music is everywhere. If the participants of Heimspiel, both the actors and the spectators, were engaged in a relative free play on all levels (though not in all stages) of performance, from sound, through movement, to

nansitive, between fiction and reality, the positions and actions outling through representational situations some new collectedness, some presence of oneself in the co-play with the actor, with one's real outside

Even though the special conditions of staging speech in the theatre requires a certain start of the intoneeveryday, private, conversation or confessional mode.

immediately reveals a high - though only initial - degree of theatrical eggatation. This stylistically marked expressive base, is of course linked to an appropriate voice and body posture, becoming a sprine-board for performance, in accordance with Artaud's demand: "to extract from speech the possibility of expandtences into fragments, that in turn become howls, cries, sighs, growns, thundering, volling, gloping, spit-

ting, trembling, and finally the thick, hoarse, vibrating, primordial, tear scaled - scream; coming from the ferzied body, it pours out of the blood-red mouth of the actress^{re} and fills the space (though by means. of loudspeakers) like a plague, a swing at the outside from the bottom of open cruelty. spatiety, meterially and hardness after Adoust ²⁵ and eventually in special moments - under the growing

ticulation - inevitably disappears into noise. Novertheless, how can Karnov, Deathwrit / Moulin Rouge reconcile the exclusive power of the theatre to decity" (Arteud), and the fact that this is being done also through two (deformed and contaminated but

What is this clash of howls and ditties for?

The performance of Heimspiel progresses and the noose of fiction fightens around the neck of the speciator.

Or the spectator can search the oxidencel moments of narrative, the signals the performance is sending sentational/negative material. Jalibic and Raikovic have once again gathered and developed the basic material directly in the process of working with the actors-performers, bereft of the normative directives of a dramatic-literary template, which procedure not only resulted in a dehierarchised relations between director in the state of productive uncertainty, depriving them of the safety-net of the text and making

Or, if the spectator is insensitive to the caps in representational structure, not interested in separating ficforal from real identities, netural from artificial signs, in questioning the happiness. i.e. realisation of the performative, he can abandon himself to the soothing effect of fictionalisation, attempting an interpreta-

78 used for the purposes of commentary, irony association

24 realism

resentative and only potentially of aesthetic value...

vision; does the collective sono and dance establish a mediating communication system (cf. Pfoter 1991;

theatre within theatre...) or fictional reality? The contamination of representational planes produces a paradoxical effect; for even though every available conventional and unconventional means of multiplying the

non-acting of characters, as well as the personal, the quotidan, the intimpoy, the banalty - all these ele-

hears, for it is not only pathos in kitsch or kitsch in pathos: it is this, that and also everything else, but first In order to conflate all textual and performance capacity into a single, unified, blasting, impact, or a series

itself, and not the spoken text - a parallel theoretical discussion - perhaps precisely about the total and

pleres and breaking the Prestrical frame, storagolise all of Beansen's standard connotable collisions, their bear would, their man meetimestical or destray elected displace to disclose the solution and contained displaced and sections as contained as possible to the solution and their supposition sections and displaced and sections are contained as a section and their sections and self-effect the themse bed. The injury-instructurity of storage is not a make an initial of one quartity and the fact that the desired or discours and extension are produced in the themse and by the most fact proformation attravished indicates their all injury-instructions of the contained and and specific contained and an artist of the section and the section and an artist of the specific contained and artist and artist and artist and artist and artist and artist and specific contained and artist and artist and artist and artist and artist and artist and specific contained and artist and artist and artist and artist and artist and artist and specific contained and artist and artist and artist and artist and artist and artist and proformation and artist and artist and artist and proformation artist and proformati

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The first is detailed by a 1 hard sear in the addition in which is according or derived using the complete of the according to the according t

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multifarious - he becomes ever more excluded from play, even though until the second reversal he

remains a reality inserted into the reality of the scene for at least into the scene of reality, so that - if in no

The spectator can become precoupled by unawellon the dramatuminal fissures and layers, the shifting

status or a function in the theatre situation. The real happens by accident for both sides in the situation

ness, rigidity and mandatory status of the theatrical, representational, performance matrix to the minimum below which really might overflow the action still recognised as theatre. This preserved minimum of normativity of the matrix can still seem too calculated, manipulantive, even repressive, especially when contrasted with the concept of non-matrixed performing. ** But is the everyday reality manifested as not

from the institution of theatre by the terror of iguatidian, historical reality, the total theatre with no evident this that Heimspiel retains the conditions of safe management of reality, capable in turn of producing the

by means of theatrical doubling, the theoretico-dramaturoical analysis, the fissuring of planes and the The closing fourteen miniatures are performed closely observing the basic postulates of realism; each body and speech. But, totally unexpectedly, the representational programme of realism to iterally mimic

reality), becomes literally enacted by the actors. The conventions of stage speech demands that in their

M ... especially prominent in the era of the neo-avantgarde

minetic-resistic representations a whisper must be audible and speech articulate. Realism thus becomes a style, but loses its purchase on reality. The actors in Heimspiel engage this paradox their speech really does become ever more inarticulate and inaudible. As the light dim, Soon, there will be The final moments of Heismold make manifest what is latent in realism: the negation of the gaze, the fear of the observer who must be banished to the darkness of the auditorium. Hairspiel stages the eliminaof reproduction and simulation - facilis in the consciousness: approaching its lotality. The only thing that

There is no doubt that Karnov, Deathwrit / Moulin Rouge makes use of all the means at its disposal in nal internalization of the effect, the actual effect which results from the matter itself. All that occurs, occurs in the first place because of its immediate lorganic and mentall effect, eventually expanding and

Could we perhaps find the answer by transposing Brazovec's directing strategy and its actorial-spectatocal reaform - in following the action. Gavella's actor is, due to the continuous defental of such merging. engaged in the ever more tense co-play of experience and theoretical reflection³⁶ along the always vague

borderine between actor's and dramatic pole of identity, within the same, but nevertheless divided psychobajca' unit, the so-called actor-dramatic character. The more intensive the inner organic expeniencing

tor's) self-observation and formation. The most powerful impetus for such escalation of experience is death - the sacrifice of the dramatic character ends the ideal tracic action, transferring the participants in the co-play into a state of self-oblivion. In this decisive Moment, when the flow of experiential impulses, the inervating acts (Gasellal) is at its most action (i.e. immediately after death), and the new break and difference cause a new and more intensive. drive for self-reflection, of ever wider scope and greater treff-lonethie effect, the piletes might, abandon-

ing the old norm, be able to "find a new light in which to observe" themselves, and thus "a new plenitude" of their "own personality" (Gavella 1967: 167). in the privileged moment of life, the discharge of experience from the new insight of theory, can the same

Govella's new actor, as well as the new spectator, is a character approaching the ideal personality, who with every new completion of the trapic dramatic character in its deaths - such scenes providing him with a complete and fulfilled other - under new light observes, experiences, controls, concentrates, forms, devel-





style, genns, aesthetics or ideological formation...

actors to be separated from the start

41 allegeds, one of the actors suffered heart fallure mis-

1.8.2. Can Kamov. Deathwrit / Moulin Rouge approach the responsibility Gavella's theory posits as the purpor-or as the utopian perspective - of actorid-appositativel jeet injurestion, and thus of theelrical creation? It would seem there is no basis for timeoposing thereories stankings into gavella's theory.

From a culturological point of view, in the var of postern all assintationally and socially responsible serior creation that does not put in doubt each and every stable structure (mental, social...), identify (inclived collective...), or a value system, necessary for producing a stagle cation is new trapport) and its here, must seem to be incessible sit paped in some resture - i.e. mechanism of in-producing (ruling) lidado constructions, or other

> the dissolution of the tragic in the highly conventional genre such as musical flowever icondistincted and contaminated flowers Betzover to thesic one of Gesella's main conditions the 1, "the illusion of the absence of the specturor" (Gavella 1967: 198). For the convention of the smands procisely the kind of performance Gavella deems particularly dangerous: the actor's dressing of his plaining towards the propert spectaff's (bid. 167).

Are the new service, consideration in the global distingtive Known and gave beyond genera. The contraction of pathermistics of pathermistics and pathermistics of pathermistics

lous - perhaps even diagratist - endianous what remains of the theathe in the total your droot of Does to work on making its lightform or contrats to realism visible by the expansion of the hyperflesh

mean mathrap is to reproduce and totally the treatment of these with all its functions and opedia and to accept the factor of the contract of

thesite which overflows cutticle feather last restultary and becomes a metaphor or even a metal or objects specialise or helping with buildingstems. Moreover, the promotion, disable to the doubton-including all the connections, Business, sentations, statutions, of the beaution or disable should be applications, the subsequence of the doubton-including all the connections. Business or missing the subsequence of the doubton of the doubton

organic expenses of the making, of the paint state that an act specialized, these case all will necessary for trainers in the paint state that an act specialized, these cases all will necessary for trainers in the paint of the size of the paint specialized by the concepts of the or the size of the paint specialized by the concepts of the paint specialized by the concepts of the paint specialized by the concept specialized

don of the hypothesis will secure the stability accorded by the controlled authorities and representable standard. — Good of a thesis statutor, delening total destination inverging and this noting expension at the same stress deliving to trajectory justors expected and them filter at of the state, on a pastion remains open; and he must do — I only exploitically? I not only for the microsist of state appearance to could filter demander Kamov is likely already at the beginning — by the mustack Namov therefore must strike dendy at the active and the speciation. The contactor present of outside reflexing strike a post-play source of the state of the state of the speciation.

that the hypothesistical explosion causes your organism to fall aport.**Can the could consulpt of hyp theate push the actor and the spectator into shools, a psychophysical idisturbance verging on death, that in this bisseme complies we could have the exceptional experience (aveila discribed in this lattice ion in we impit acid. - imprinting valvent of both non theater? If this close happer, can the exporter of shools death holding caused by these and in the theater as Galeal's thoron would have it, and eactively produce such an effect: to bring about the determination of self-effective creativity and the selfformation raising critical awareness and reducing the abves of total (non) theater we can fall into within purselves, outside i.e. without the institution of theatre, which, however, includes the risk of however momentary self-cancelation⁴² and exposes itself to the possibility of being lost? What if the actor is only bleing the extraor of experience, and the spectator observing only his own desire Can the take play produce such expanding experience of the theatre described by Gevella as a "new relationship towards reality", "joy of creation", "new light", "general raising if the value of human life", "new

feeling of life", even "new theatre"? At one point, still at the beginning of Kamov, an actress stands apart at the very edge of the stage: her

effects, while underneath - as the song says - there is nothing more? In Gavela's theory there is no dilemma; when a "new acting personality" is formed, which will be "transparent, devoid of every lie and pretense", it will "be able to secure the reliable connection with the observ-

The end of Karnov presents a new reversal: a break, a distance, a difference. Karnov has passed away. the stace disappears in darkness, the music fades. The pause, darkness and silence last a few nauseat-

and inner, in the end do depend only on the actor and the spectator, as long as they remain isolated for manipulation, it can also become an impetus to a theoretical lastF1 reflection, i.e. critical avenues and



choose the inner co-play, which might cause a temporary death, but at the same moment the maximally heightened sense of self-lit by the new light (Gavella)? Can such an exceptional experience of the spec-

The risk of response is a political risk, unavoidable in Electronic's productions, but still no more leafing

than the snows of vestenear, is all responsibility still in the responses? Or is it rather in the the coan

In the new reversal, Kamov, Deathwrit / Moulin Rouge finally takes the risk of the open questions The challenge of all these doubts - the fact that we are still wondering - creates the hope that the theatre can cause an eruption of experience-theory that sheds the light - not, like cathersis, on some ideological

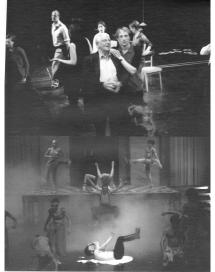
Or, all that remains for the theatre is the staging of its own death, in explosion or in the darkness and silence at the end of Heimspiel. There are no doubts there, all that remains, as the song goes, is a house

Gavels, Storic (1993) "Geodelics in doctors of (Theater and the Public), Justiciones, by 150, etc. 9: Liabilities

Nets, Michael (1995) "Happenings: An Introduction" and "The new theater", in Happenings and Other Acts, ed. Marketin R.

Lehmann, Hann-Thies (1999a) Poststamatisches Theater, Frankfurt am Main

Lulmann, Hars-This: (1993b) "Of post-dramatic Body Images: On the Renalisance of body images among Reflecto Sando.



Povratak tigrića koji je izgubio svoje pruge

Dnevnički zapis o radionici Goat Islanda održanoj 11.11.2002. u Zagrebu

Ana Prolid



Mojih nekoliko pokušaja da napišem tekst o zatvorenoj zagrebačkoj radionici čikaške izverbene Matthew Goulet participing invectors telests Nearness, propal su i prie no ito su se pribibil priici za



beskrajnim skokovima, još, i još, i još, nastučujem cjelinu, ali je ne želim prizvati, nastupam pred drugim

I tada sam se, kao i sada, nalila pred zadalkom da napitem analizu videnog i doživljenog, i tada sam,

Ovo navodim kako bih približila kontakst unutar koleo sam, s ostalim sudionicima la kole su vedinom

Prvíh pola sata radionice zaštíčeno sledim u kutu. "Školski billežim pitania, školski billežim konstetacile Zapisujem: Kako bi bilo udi i postati bilispeno?

Radorica je bila repretencioras demonstracija rijnos procesa rada na prediterama. koji u prosjelu tatoje krocije golina. Dalaka, nje bila rije do demonstraje ocaraleva, o njema radi rama pod. vario o kredit-nom radu i istraživanju u kojem se osjetilo nenametijivo i prirodno ujednjavanje i prožimanje teorije i prekles.

dnevničkih zapisa CVZVLC? Aqii sada postaju moji.

impossible eventilación. Svaki sudionik je anvjesto i zapiseo neizvedku/memoguću radnju za k potom, drugi sudionik trebao iznaci način izvedbe. Nisu postavljeni limiti, niti dane upute o kalk nemogućnosti njeć, niti kako je treba omogućiti.

Nastojim izvesti neizvedivo.

Nastojim omogućiti nemoguć

storemeno.

Za informir retureduco sovisi in audionis etunno intiletti utretti investreni iesis, te cai in, unden, ince

limitacije vremena, ponavljanja i varinanja istrativao i kondendrao. Iako je protizida iz mog tijela, mogam najučili plava rečjenice moje ruše.

Moje desna ruka postaje entilat. Roje ma natirolenima

Učenje izvedbenog izaka¹ sastavni je dio člost bilandovih predstava i podrazumjeva gledanijevi istovreno prepultanje (pristansk na) i aktivno sudjelovanje. Učenje jezika se odvije ponavljanjem, poravljanje ne postoji. Ono stato je unjek novo.

ara na Mathewora pitanja.

Teorija nije u cmoj debeloj Anjar s naočalem

Ne postoje obična pitanja.

Dalje smo vodení (neideolškím) principima koji se inače mogu uprepoznatí u predstavama Goa

Kakve veze ima iedno s drugim?

Fragmen's telesta, poleeta, intencija i turnačenja, dolazeći u radičite meduodnose, rapuditajući svog

Too our out of any or recommit aparties.

Ne znam čija je ovo rečenica. Priavčian žavodi moj čučianji. Slada je to njegov čučanji. Ali i moj čučanji.

Podjelli smo se u manje, nehljarahljški organizirane skupine i počeli smo raditi zajedno: ski smoupravljani lupravljali smo. Pri tome se u potpunosti izgubilo podljetio izvedenih nismenata, iskokazakter njihova izvora do knaja ostao osjetan. U pozadni je stajato ono nemoguđu, naiznećno, a

Obliscim cipals.

Pravolan jede jabuku, Niki spreme kasetofon.

highly metaphonoid. (...) more assay invaloquate and therefore provisional. Thus, all anguages of acting need to be constantly felliconsidered in refution to the particular control of their use and the degree to which all language can their us to misse a man of guage can their us to misse a man of

one to the personned of their pulsage can help us to which all language can help us to make series of the complication of the bodymich's relationship to action/acting, 1...) we are all of the second of the time of the second of second second of second of second second

Gost Island Collaborative Journal

energy on the continuing challengs of searching for ingruppes of acting which best allow one to actualize a particular goodgin of performance a periousir content for a particular purpose." (F. B. Zantii, Acting (Repossible

4

Što može (ili hoće) kazališna teorija? Teorija kao prevođenje

Insette Féral

00001101010

harouskogs preveo Sidan Rahe

Ako ne prevodino, Ako ne predstavjamo, Orbetsiemo od tiurte

Odustrjemo od života. Se Javnarae Cratic (x. 13, ve)

Teorija nije više što je nekad bila U kniid nasovlenci 7he Point of 7heory Meke Bal i Inge E. Boer (1994) zajedno s drugim autorima^o

amaticinaja situaciju o huricijama koje u izučavanju književnosti, kulture iš umjetnosti Horija pla uvijek meda zaučimiti. Silo se rijedan članak ne odnosi na kuzalište, nake tada formulirane primječbe vrijede i za testnološke studije.

i za basticiciae studje. Za podetski valja primjetili bojazan, nepovjennje, da ne kažemo strah koji više no ikad izazka svelid borojski prinku. Primjetno na polju knjelevnih studija, to je napovjevnje pit vada kod prakličiana na kazališnom području. Oti za sveje prakličio koji posto na više niskulou terudućjuh korišti u fin odlačicinami borišti u fin knjelevnih podrejskim zazadama koje njihov nad izadavljeju u sarkizno homogore komodoći i sub-

ostocramm morphim razmalami angle ginor dra diramigiyu u sarizmon forringine komance (industriami seri u semu jediko udalijene od prospisaljeni komonpasti koje in malateu u oranovi pribova ili industriami prospisaljeni kompasti koje in malateu u oranovi pribova ili industriami prospisaljeni pros

lege milite druttino gie pomini instellaturatimi construccionini, si a druge stansi azio dio rame toroje provisical oppositati piano monosigini ustroni. Onio desto locitare oppositati implicingi (conceptati, tritta tara i radio militigina scili su provisida dipoliumi si sui key se labit tetido modes supesti ber vocibici. Usbasi labit prostatio impropriori si orizini, si recopus conducti prassista i politivi si diputi, el ficiali, el ficiali vocibi con labit prostatio impropriori si orizini, si recopus conducti prassista i politivi si diputi i si diputi si

Dodajmo tim površinskim primjedbama i opasku Jonathana Cullera koju je on iznio u svom uvodu The Point of Theory, i dobit čemo sačati prikaz razloga koji motiviraju otpor pojedinaca prema teoriji:

Jedna od najmugodnijih karakteristika taorjakih konstrukcija osamdaseth godina jest Cirjonica da one nemajik kraja (...). Tiloojiska praksa motile tajpistati opakuma, čiki i konoratička story servenih kolitaris kaju replicina (...). Histopostornost da ne heranja stovata praksartiski ja stako od kolitich autrika otpora koja ja se prasta (...). Jukan do neprijatejska keja konija baskoja konija taorisko Raine suuming protateli o Cirjonica do udrost taroji integlicia beskoja inagatimo i nažmot Raine suuming protateli o Cirjonica do udrost taroji inagiska beskoja inagatimo i nažmot stako udrost.

prihvadanje de de nam neki vabni aspekti znenja svijek izmicati (Culler, 1994: 14).² Dakke, svatiko tiko se upustili u teorijsko područje treba biti dovoljno sikroman de prima da trim oddručjem relada neće u potrovnosti oriskici. I ka da de mo člata sklajevi znama reminovno izmicati. Ti

Tim prvim konstatacijama, koje čak ni danas ne smijemo umanjiti, pridodeju se dublji nistori koji s



Outler, Brise Mi Normen Bryson Elizabeth Short Marianne Hirso Siep Stuurmen Michael Ann Hi Evelyn Fox Hell chugi.

> engleskom Josefia Frent is u biteskam prevela na francusk Ja donosim hrvansk prijevod s francuski istrika, Čo. previ

Algorithm (solid between in indemninating office) in registrom solid by profits considerate to a profit collegel assistant in indemninating office in registrom solid by a profit considerate and solid collegel assistant in the collegel assistant in the collegel assistant profit collegel source, as your clear profit collegel assistant profit assistant in collegel assistant postate in a securitaria source, as you clear profit collegel assistant profit collegel assistant postate in a securitaria collegel assistant profit collegel assistant profit collegel assistant postate in a securitaria collegel assistant profit collegel assistant profit collegel assistant profit collegel assistant profit assistant profit collegel assistant profit collegel assistant profit collegel assistant profit assistant profit collegel assistant profit col

Pristup koji karakterizira pluralnost

Promjene su se, delde, dogodile u pogledu teorije, njedne uloge, onoga što se od nje obeluje. Od nje se sada vida ne traži da se obshrvat i ne objasni. One moje bil fragmentama i pacipilna, ne mosi vše odpovrati se sa platnja, se dana pomoći da se na postani. One postale instrument poji omogućuje propišvanje djela i njegovo istraživanje kala bi se pojavio ne jedan jedni smisou, već više

sata vino postog unjermije da nie postog postravnim mode kog omoglacista nazimrjenimje austanii. Priraživiho Vile nije u potrad za modelima koje valja primijeniti, analitičnih balica koje mu omoglučuj Sekodiranje rapličitih sustava i termeljnih struktura. On dekonstrukra djelo.

on su umoujo zamjem use; govon se o poemojemom, impikulusijamu, kristin. U nielech sklužiju, pojmovi vše ne ukazuju ne jamo deliniene polente uz koje bi sovetičari pristajali, kao što s to mogli kad se radio o strukturalizmu, druživnoj kritici ili polivicinici. Oni u najboljem služiju ukazu na široke tokove preokupacija kojima sami umjetnici često ostaju stranci.

Tisorijska su reference, znači, došle do toga da pozivaju na pluralnost. Mnoštvo manje dogmatalski pristupa zamljenilo je discipliname teorije posudujući istodobno različitim disciplinama instrumente ki su km mogli bili potrebni: sociologiji, antropologiji, filozofiji, znanosti.

Istrabursis la Programa I kooline Sampera produzialgi primjere u tram snipus, ali m zasto da rusko modali koji iz se mjedi konisti su imprimbanje ubacih solijene barjeva brendu zamorani i Rozofa, koji u odvoje zamosenika koji ozna usurbudanje ubacih solijene barjeva brendu zamorani i Rozofa, koji u doljego patrijeja Distramaria I Bergonos, Christoforgeni i Zomora, a bila postavila bizame merominjanijaci si oznava koji solijene si Marona in Peresa Thomas. Samoja u solija platnika pristalaja poli venir mogali od sime pomijali teroja.

Teorije uspostavljaju neočekivane perspektive

Models bismo se trebali na nekoliko trenutska zaustaviti kako bismo pokustali odnidili što je "prirodii" storija, ako to piturije upojo mode instili srinista. Esencijalističko piturije, natio oli rodi. Prihvadam raki. Ovdje nodu ponavljati raznadu te teme koju sam napravaja drugdje (Feral, 1985, 1993), pokuđevaja produktali radiotita orbivatnica krijati. I ratnost koja riski. "Ivrodii" mode instili za kopalitita, mogo du se radio.

Tellivos da se zaokruči tiliker koncept problazi vanino iz črijenino što je u umjetničkom, a pogotovo u kazališnom području taj koncept nejsoan i što se bez nazlike primijenjeje na isradinabe koji promišljeju umjetničko djelo koje je visi citoriferno i prostateljeno publici (adata Anne Ubersikić, blanca de

Mnotivo teorijskih praksi dovodi, naravno, do zbrke oko tog pojma, ali ta zbrka predstavlja sastavni do sami kateja knal je premjeravno na kasališno ili, pri opornitja, na umjerinico posinicija, Kako bih zamorala si konizuja, pokulati sami ara drugim rejestema naparali sazilu umoda toroja poslovadnja i teorija dovrđenog djeta, trakovanih analičkih teorija². Darke, na stranicama knje stjedo ograničit du se re hadeke samo positričnim sovijema.

Teoria omogućuje postavljanje pitanja

Ako teorija, kao 8to kaže Mieke Bai, nije ni jecik, ni snar, ni cjelna (1994; 91°, ako, kao 8to kaže Jonafhan Cufer, teorija ne predstavlja u većnj mjet teoriju nečeg pojedinačnog, nego 8to je teorija, nečeo occientos (1902; 1914; ako teorija više nije slezu secznala kole možemo staći i konistit, onda No u ovom posjednjem slučaju praksičen odbijaju govorši o teorij pri opiskanju vlastišh razmišljenje.

ng valenta namagaga.

4. "Avalishe moje besto polson od promaning inputer stude. Nibon je di bodi norospis, studeka, comale koje od norospis, studeka, comale koje na dovi predo sa spreni kilo ne novosa na dovi predo sa spreni kilo ne novosa na dovi predo sa spreni kilo ne nolegadaju ce bistan de garmo, od glannogodaju ce bistan de garmo, od glannogodaju ce bistan de predo sa preni predo sa predo sa predo preposalnoju prediti salate konomenica de predo salate in nedos kao o nedos sapos nodo umentom kljevo je sa odnostva sudeka.

not a whole".

6 "Sociju shvećenu u tom smislu je vema soliko definisti: to nje teorije načeg pojednačnog, mili shvat općenil ona se ne može definisti pojmovino, nakog pojednačnog sodinisti pojmovino, nakog detovanje noje moženo poduseti ne, kao nednisti koji rodjeno oudzava.

"The horontancial negations of view horontancial negations of the contract of the contract

rillegina kos mejes gelefile indexes hej it hands drujside standiger perdiret i noch socialezer.

Di je ech krode i George Seiner i svoje jimiz After Basel, Nejoculi post proje trotje, o na promise da ruske socijela reflekaja moža postojali sam se reslutivičnom principu. "Ne postoji se reslutivičnom principu. "Ne postoji sektiva." Na programa eleksta samo da dadviti, ili prediretu eleksta samo da dadviti, ili programa eleksta samo da postoji sektiva postodenio zi bogatina il postoji principu. Il strinie krejma za poprijiha druskoviti il strinie krejma za poprijiha s

"Toronis leighbercost", rie possis hoofheller. To argonism elisten amou obsishert. In zerobindess praintive han bedeut in zerobindess praintive han requirités premote li harrible leighers avragenting premote li harrible leighers and proposition of the responsibilité of provident de la commandation de la provident de la commandation de la supplication de la responsibilité de la supplication de la resident la production de agrirripative bélaide satis a tiples (etc. proposition leight la production de la proposition de la resident la resident la proposition de la resident la resident la proposition de la resident la resident la resident la resident proposition de la resident la resident la resident la resident proposition de la resident la resident la resident la resident proposition de la resident la resident la resident la resident proposition de la resident la reside

tolko sveukupnost objektivnosti, koji etapu subjektivnosti; koja nije apisto na, već empirijski usidnosa". ulti pod immorm teorije caradisami basinoračni kopsa djela koja uspjevaju dovestu u platije i prasu-njedija radbe milišnjej perima dujeji podučjana osim osli kojim sa učobi namijenjena, dog taga išto analas jacila; mentellata, povijesti ili kulture kelsu ruzie pruda prašloka novih i usjaljivih makraja, koja renočico čine dočinim, a čitalaja navoda na prašlok njega poznaje da diugajaje namilija (1912.) se

imilii praktične elekte, a pogotovo predstavlja ono što omogućuje da se neki predmet izučavanja drugačija zamišija jar. 13)⁻.

ike Bal ne kaže rište drugo kad tvrdi da teorija funkcionira po modelu metafore¹, odnosno s slici "nomadrikog koncepta" (graz je preuzet od lasbelle Stengers) koji se smješta na pokret

timost, ona će prije poslužili kao lest za subjektivnost koja će se lpak usiditil u zbljakome (Bal, 1994: 47) ¹.

mojh útlaskíh dojmova kojí si se meduzobno prišupal odpórom su postal bátný, leb je poší noví popijel stavan ome podujenosti sieje su pod zařílejele stárá proces rednímný (1964; 197). Sep Stuurma prinjacja: "Poučalaní nelé sužjesť bet konjisíh pojmova bb bi všao da se na planku uspijemo naumními informými mojí bismo se usport, no veliří su zájed do bismo odsaž zanočnými la metro jed pom" (1964; 1960-296).

opravdanje mužnost da se uspostave temniji analitičke znanosti shanajući metode investigacija, te djelotnomih i kvalitetnih alatia knji omogućuju prodiranje u dubinu proučavanog djela i njegovo naudalnje na ganor. Danas to više nije slučaj, Funkcija taonje više je usmjerana na ukazivanje novih aspekata nekog djela

radición delumina, promistraud ga iz reprit perapetina kako ti se pojavia nova pitarja i kako ti se razmilijanja prisilito da ode još dajla. Topolobia, mogli biemo raci da ona u djelu stvara značonja, otvora putove i ocitale nove smjerove.

Daudim riječina, teroja in omerundija mjedo terojama, kojih je više, u mnogo cadičith oblika, te koje su

Teorija je praksa.

And it is bodies succe, seale is cross index regional rapide stores of the cross of the present of any stage present due are on the time real as sense; premiper, any present, present, present, present, stage, dobte presentation region to conformation arman, and present present, present present of models stage, and present present

Maariocer ricario precisanja krisko acioka (1991. 270).

neprestano započinjati iznova. Djela pradstavljaju enigme na koje moramo neprestano odgovarati. To je istine čak i u slučaju kad izglede da neko remek-cjelo kazališne rebje glume dugo odgovana ne sva pitanja koje smo si postavljali (str. 293).

Teatar je [...] mjesto suradnje i rade društve ne vlastitom jaziku i vlastitim gestam

lezalitnu motju ametra prevodenjem, može li se ipak reci da auski redalaj nužno stvinis i teorijsko djelo. Odgovor nija jednostavan i varira, naravno, ovisno o szoličitim praksama. Postavljajući ipak to pita na balin ovige neglista udoblajenu distrutninja izmičitu praksa i teorije svodeci složenost problema semo jednu reginu pomilištimi, već jednostavno pramilišt tu počelu, koja između teorije i poskase šeologijuma - I pojavom prakot koje os često temelje na važnim teorijskim promišljanjima (na primjer, ald Ariana Mnouchkina, bloba Williona, Tadausa Kartona, Pešera Sellana, Richarda Foremera, Darieda Kogulicha, Potros Brodia iši Antoinaa Watasiji granica su postališe sve propusirija. Ardulim, is i li podnijno pomijekoji interijsko nomišlišana i shipasiji dana i landiji knije se bawa dovišlani

Medulim, je li poželjno pomljebali teorijsko promitiljanje tih praktičara i teorije koje se bave dovrđenim djelime? Zisagumo nije.

Teorija i praksa predstavljaju dva međuovisna područja

pratódica i konsticira, ne tiamo i mogi red te sentro re seja meto polablem causeré, materia i, na keja kreja, revedit vijet kej qui dendisel Conjek kente mate amona sous eleji mitaracena; elkor pomou silva, konograf pomou kenografija. Sustici shari interpretira na siniç način. Nucli ordpriver na planja kreja ou mu postalejem. Simaci, interpretira, amalitari protrodi, u distadu sa se-jam specificam signitari, care del pomoutem engang demografija. Persedit.

Artoine Vitaz je u rečenicama koje amo maločas citrali postavio problem upravo u tom smjeru. U tom se smjeru takođe kreće i odlučna tvrdnja koju na počastiu svoje knjige **After Babel** čonosi George Steiner:

After Babel tvrdi šla in prevodenie formalno / posametično implicino u **seskom** komu-

relacijation drus, u emelji i recepciji arki nadra militiges, salbi se o rejismo semoličano zarčenji i i ili kor obstanji carpsot, i fazimjesti zavid dolištini. Cući neko zarčenje zasla prevesti. Strukstvahra (gapisularina srodna i zudarski problem čan prevodenja su dalik požavo zarvatni z drug pozno, prazaje j planenanje obstanina podranje unikar odranica dalik požavo zarvatnik zavid pozno, praza je planenanje obstanina podranje u radiodele koji su za liužakli pada temelja. Cali i kad je or monogotam (1998. 17).

powdony il dobiei, ungle legi il sem pieudessi dugli instituti. Bulgi instituti filte, che qui Sente 1980: 200, Anne sil invanivaligi din cel proderige, motta il semiplati di sui inreferir i prindici prevodile injete is di indicataje. Trenderi to nei il responsivo, suspini si idennificira i prindici prevodile injete is di indicataje. Trenderi to nei il responsivo, suspini si innoceptativa sustati, il sindagi in nine proderimo delle repetiti si proderi si indicettati si con indici graniva il sindagi in nine proderimo, sudivisira provini, malti nine recettati si con indici primi si indici si indici si indici si indici si contenti si con indici si indici si con estati si con indici si indic

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Ocean this woman in material and a speciment or obsessing in prised as so best or medicivelene i opdomito ne predistantigio di igi opierio sigo en mediciochno sidisulturi. Tronda desto sidali hao civir za praticu. Hao potestima todia siage pormular reportioni un unamensensity librorità giunti, ma primipri il toto biso. neme sidistri sorda inicia se la transpira e reledi vati praticitoro promaterera. Cilir i la di se cimi da sondi promataria; videi misu cosobto umordi - rodicionami from il Prison Mellerio 1904. Priso siano mon observiti il relediziona sidiona il

Radios de la terre do se la bosis presso metapoco" do se serre del codicio. Notas se trende ventativo i la qualificación composit, la ballor passa me delimente. Plassa attans sille, a consil na protrar les protes popies, prosters les desse galastasis, les limit "gound". Der desto stras protieste, proble per Ancheira portor, sente delici, loreis, per del periodicio del cetto stras proticiones del protien per de la protien per del protien per del periodicio del delicione del delicione. On se attacione la supplimination, poder per o l'apoci, por la protien per algoni, con attacione, transpirato per la protien protien per del protien con assistante, basis indicados analeses.

rajevanje teromena kako o i osea osje od povranskih digimova. Avo nam teorija pomaže dia organipramo znanje, ako ona hjeratripina znakove, kao što opati kaže Vinaz (1901: 295-296) ¹⁷, dostra testa priznasi dia to nadi i pralasa, ialiko su sradstna koja ona pritom kofeli opet natičita. I ona pokušava pokazati nove odnose meda shavima, naveni nas da svilat od člato teorijske pometrijske hipotijste i promitijati geometrijske hipotijste o ne syvine - probledir na tije račin evolucija is naborazličkim statubranjima. Nahova se teorija nje temelija na nabom koniketimo odeodom fenomenu, već na metodološkom aprilošimu.

metodolokom aprotesto.

11 To je osobito slučej s teorijama probodnje.
Pomijamo samo na teletove Stanistavskog.
Joveta, Brandra.

as insulativalency productional to hope universal missistems — long, code, producted deletions — rebrance standards baserias, probless. Zotien se serine la standarda and darmo na rection "deletional" nei problem. Chris dito se u protocrode gods — deletional productional productional gods — so della productional production premioral productional productional production generalizational repolationals — so della productional production generalizational repolationals — so della productional productional productional repolational productional productional productional repolational productional productional

> ol of Theatre Anthropology) i niegone latratiio energiji i presiopresivnosti glumoli. Astajask je po definiciji konceptusihi suslav ema nili jedan serpini retirenti koji bi go vedio. Vidu J. R. Ladmesi: "O molajašku u sidibom amatu govorino kad ne golgiji (ili)

oine Vitag (1961), koji je tvolo da je e "nijesto na koje narod dokal skulati svoj nu is tomulaciju vjengatno doveo u přanje, r je govotic. "Pitanje ostaje zauvjek o, tnaj shekta ostaje, moramo pa amo presodiš" (st. 2001; ši pok. "Tautar je sto suradnika i radu doklav na skeližne.

] mjesto suradnje i rada društva na vlastitomi sku i vlastitim gestama. Pozomica je laboratorij zika i glata nacije" jetr. 294. j glata nacije" jetr. 294. j glata nacije naveto na mišljonje da je ono što je stranja kommena u napodenja i i predstava.

to the gritalists has inspiring one is the to tenomenu prevodenja i protella iga anoga što se događa ii ventinos, i oljeće i figinarnija prakova" (str. 256; ili ine prevodenje ili nizanicen predstavlji sne prevodenje ili nizanicen predstavlji. sieća Michael Ann Holly (1994: 228), umietničko dielo ima moć promieniti sviest prometrača koji pro-

Upravo zadržavajući tu srodnost koja je u duhu prisutna, moguće je doknuti pukotne, održati dijalog između praktičara i teoretičara i, peradokselno, učvrstiti autonomiju evakog postupka i njegov legitimitet.

Teoria, kao i praksa, prevodi sviet

idelu i otići ioši dalje kad se radi o kazalištu.

Ako kazališna teorija predstavlja praksu koja organizira svijest i naša znanja, troba priznati da ona to može napraviti samo ako dielule kao regulativna funkcija sustava podvrgnutih njezinu promatranju, ne

njoj djeluju prevodeći elemente, najčešće vizualne (razlika između teksta i njegove reprezentacije upra

delom spontano vrši, već ga obogaćuje i rapvietljevenie razotkrivejući unutarnju (strukture, smisao,

letina tog drugog čitanja - pa dakle i teorijskog diskursa - tada dolazi iz njegove vlastite unutarnje koherencija, naravno, ali i iz njegove učinkovitosti da čita djelo, iz toga što to čitanje pokazuje od

Pitanie ostale zauvilek nerietivo, trap taksta ostale, moramo pa neprestano prevode" (1991: 293)17, U svom pogovoru Vitezovoj knild Le thélitre des idées, Daniële Sallenave i George Banu nastavlaju tim

duha. Prevodenie ie humanizam, lako se ponekad iezici, tekstovi, tilela odupiru, od prevodenia ne možemo odustati. Ono je uvijek potrebno I., I. i napokon, drugo ime kojim se označava umljeće mizanscena opet je prevođenje: sustav putem kojega komunici-

jednop jezika u drupi. Iz jednop oblika u drupi: 21 gubitek budući da se svaki prevodlački čin ternelij na

Jedno se ne može napravití bez drusosa, a prevodenie se sastoli u tome da se u istom dehu uspostavi taj prielaz, da se on stvori negirajući mogućnost savršenog prienosa, savršene adekvatnosti

druppi fazi: krainii cili ostale potraga za izviesnom ravnotežom između izvornog i cilinog teksta; 41 "Striranie", ponovno uspostavlena lednakost (1996: 403-407).

Necdedero u scolm kestanima, prevodenie počiva na intuiciama prevodivla. Međutim, ne može se

matematičkim modelom u kciem bismo dolazili do riešenia, ali bez stroge metodologie¹⁰.

podveju na intuicii istraživača, na stupnju njegove inventivnosti, koliko i na konceptima li jasno dofini-

postupia radikuje ovieno o kontradikama paga u supra na specu tako popola verodo ka u mausia, postupika radikuje ovieno o kontradikojiu umute semog postupia prevodenja jest dinjenica da prevodelački Ono što podorbiva tu kontradikojiu umute semog postupia prevodenja jest dinjenica da prevodelački na nahno namala kontradikoji umute semog postupia prevodenja jest dinjenica da prevodelački na nahno namala kontradikoji postupia.

On one production and contracting of their starting biological producting grant under the contracting production and the contracting of the contracting proper popular introduction production grant grant production grant production grant grant production grant grant

Knjištvinost as u prijevodu predistrije kao replika šristova knji već postoje. Ora upravo zato rud pri-vilagiranu tobiu promatenja. Svali se prijevod maže svedi na originavil trista knji mu odpovani. Na tija arakti među vrijeti sto u prevedilitji state i pokrati [...] Provodnje je mjesto sprobavaja i rupatasti par evcalence. Dno po privod strara rašlike. Oto ucreso dno dao za stodištani ediskurivimi hipomera i rašlive. Institutionalne.

uter-relevant produting parketing parketing portuge counterpart Bitters. 1900. 28. "Notifical relatival", suitable 11 includement with a great and suitable special social soci

Taj proces razvjetljavanja ipak ne može biti isorpan. S jedne strane, čitava područja pralise nemini tarnibu tom postupku "prijeleza". S druge strane, proces zahtljava da se naprave dva odobina: tereritičar i provindelji privlejenja, u područnavej speren od u creadnavaja venirelencija, vrše odaben ko poništavaju druge aspekta koji im se za istraživanja čine manje zanimljivim ši manje ispravnim.

ponazinajų orugia iapavai koji mis ir ži arastiviningi, cinie imaigi zarinnijom ir imaigie apravimi. Criginica da rasibė i asimonije i dalje postoje ili ostaju neistražene ne može čiuditi. To su granice svalkog prijevodu. Tecrija, kao i prevodintje, tako predstavlja igru otkritanija i maski u kojaj odubrani sustavi ovise kalko o

Dureu to improces producing promoting designation and enforced that charts, all in American promption for given in kepin durk given from public tender on other and Author Floration. All keeping consists that falsem mission, privation is when as an environment produce charges and that is promise surregion. Avera florating promoting on production on evident and interest and extra an extra producing control and evidence of the production of the origination of the orig

Guldrick er dogada ierredu some kazaliline reprezentacje i gorora o letoj.

Tako, jako je remogodu v sovicom prijevodu doseo dravnu semelju, adekuatno primjeti judan samunbiti sustavu u drugi gripitar jednog sjekos u drugi, jednog dalavstanog sustava u drugij. Tukta s jož voćim pravom prihrati da nije moguće postići savelenu jednalosit zemoju da tako radičila koncepturine postava jednom prosu biti sustavano postića i savelenu jednalosit za maljetu. Ovele delike prosve emirjeti postava jednom prosu biti sustavano postića i savelenu jedno je amstralist. Ovele delike prosve emirjeti.

Obto je da taj dugačak proces diktira želja da se bolje razumiju fenomeni, ali tu želju kod teoretiča posti i telja da se objastni dielo. No u tom istileniu postnii infatovni obsk knij in Stelev doben primieti

Kako ovako objetnjenje predotavlja obdavanje, ono se ne zadovoljave time da reformuli originalno jednatvo, već mu mora obdati i ekspliterimi kontekat, poje konivatnih i zaidim razaranatosti: udravo zboa tosa prevodenie postupe uz pomoć povećania. I., 1 U sect.

principion coliu, prijevor analista ingulari (1988. 278). Tradja in milita i praparoma (sig. Sterno or premoderja reglativa. Cria uvellin radiata driginat, pri igina se priso region i ribona, submisio sa, criama in sista rijeva da te amalita drigig cuture. Nemio rovini portivo premoje bredetiva i signa i ogla audio sa opolizame diplam da to derive regione radiosis, militarum, siminare assinotatali, demo se pospilija. Zelgi da intarbilamia odu jot delle premo radiosis societali i chulturativa submisio i usimo pormo della miesno, mia moder metas, ali margarii pastarii societali i chulturativa submisio i usimo pormo della margani, ma moder metas, ali margarii

Tako glode teorijskog diskursa nikad nače biti moguće raći ono što je Steiner primijetio u ved s prijevodom, a to je da ovaj podjedniji ne postoji "umijesto" već "na mjestu" originalnog teksta (str. 271). Teorijske konstrukcije su osuđene da postoje pokraj djela, poput priloga kaji bacaju određeno svjetio. ng vidi sjed Jordhans Cullers (1994) siyel smo omje navit 't le pad remom bodje omabrem pad remom bodje omabrem pad remom bodje omabrem pad remom bodje omabrem pad navode na predos lose ga pomjet de drugadje morting, provintinos de drugadje morting, provintinos de drugadje morting, provintinos de drugadje morting, provintinos eredad; "vidi lakodje" ("rovia) je omo de remom bodje podjek, dio seredad; "vidi lakodje" ("rovia) je omo de remom bodje podjek, dio sereda ("rovia) je se BIBLIOGRAFIA Bal, Minke I Ingo E, Boer (1994) (ur.), The

Bronler, Dissbeth (1994), "Death: the mood of the Image", a Missis Ball Lings E. Boer, The Pohr of Theory, Amsterdam, Amsterdam, University Press, str. 79-20. Culter, Jonathan (1981) 1992), "Literary that ny", u Joseph Garibeldi (ur.), introduction to

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Pag, Octavio, Jiscoure Roubaud, Ridouardo Sanguinetti, Charles Tomiregos (1971).

Stuurman, Siep (1994), "In the long run, we shall all be dead", a Micke Bat I Ingle E. Boer The Point of Theory, Amsterdam, Ameterdam University Press, at: 125-157.

Naravno, ne radi se o tome da parakilu između prevođenia i teorije odvedemo predaleko. Cilevi tih teoriskog rada u slčnoj perspektivi umičemo dhotomijama između mišljenja i delovanja, tjela i duha, Ovakav način promatranja, koji teoriju promatra kao napor da se prevede neko djelo ili postupak, ipoli

 odredeno slušenie, da ne kažemo temelino promatranie diela ili fenomena koji se žele proučavati; 2. određena poniznost pred širinom znania i spoznala koje su istodobno na dielu u reprezentacili i u

prie svega postavla kao subieki iskuzivania koji je i sam nužno upisan u društvo i politiku diskursa koji Osim toga, čini se da se temelino pitanie koje smo željeli postaviti o ukori teorije pred kazališnom prak-

Teoria se dakte zaista pojavliuje kao praksa drugačije prirode od umietničke prakse, naravno, ali lotik

Provincija

Goran Sergei Pristaš

Festival svjetskog kazališta i mediji

Gad Zugob nodavo je odjejne hlišom kulturom povincjem. Događa se to u rejaman Estakla sejednoj pastilla, selek ki je necharo odlavi zugleta. Bilo je ne siddi se som čirjanom jušilos brann malo pomijemo stejne ni koland jusaliling som. Odata zajestočile vilume povincjehost nebuprija si u javo se rejakovine odbanjem omreni Bra si jeni redata Estakla selektorila postali se jiran si u posta modijalo odstiže pokazje noje asali ga u verikacji dalodgie kulturne nomatrodi koja nam povide rodošilo nebelom koja odstiže. Doviše osnoga se posta odstago.

I has the setting a signal and provided by the promoted where provided and pages former and in the control of the provided where provided and pages for the control of the provided and pro

The production of the producti

Normano II mi Bobu. Jaličića koji nastupa na ikunstanskaladardi, najvoćam svjetnicom kazališnom festivalu, bika progleden napazimljeljem redozejem na Wiczer Festivachen, nastupi na spektivilumnom Theeter der Well festivalu, o čimur hrvateka jannost u načelu kobije informaciju u diciteralnic za kulturu da je njed o svojansonom zajo. Natrih narionariu, kolemnic fiserisie halana na vesorali davim enerositanstranski.

No bi libbi zarinişko dul kalo je Emuntas Nakrošius, edatağ keği godirama nişir nalado sirşie mişetib u ansambiline, doble od grada Virkiasi çeku horindu u kiçiş je kulan gorarını nava arram azı ken bir "horindirediri predidesi keşir mendor Frenderi eyelining kapitalisi di çe regispe didine eyerimi predidesi karinin bir nativati Nakrošiukosi altara godinlergik" (reji il urb. oralizinin epigenerimi di asi urpasa ordinalgi birki alkalanı Rihada u orano Virkiasi gele in ilifade kazılılıktarı orduya doble mogyatori danlarını ekilip silatifikasi gorariları

Na bi il bilo zanimijivo pročitati koliko svaki od prikusanih nam umjetnika dobije za svoje produkcije od lokalnih Vosti? Nadale, ne bi il bilo zanimiliko znati da ile Joseph Nadi, Madar iz Kanjiše, dobio svoj testar u Orleansu u

Nemo 1 mi provincija kad znamo da smo tek nakon godinu dara u Zagrebu mogli samo jednu vebir vidjeli prodatavi "Schneavitchen" kina Buljana koja je oblik pola ihradavia i haka obio pola najesil "kad mastimo da sve zagoteleh najtračajne polavicija noce patava nastija u obiovalnim i Zasnetima i opislocji Bondani gdje imaju ngukeme uvjeta za rad? li kad navratelji nažih zastani bijave da je brinuti se o piesu isto

Nariano da rije orome tiso već nekoliko godna plemim umjetnicima u trhesbiloj koji upozonavju na problem prostora lote te umjetnike medijaki neutralizira odgoverom da dobra predstava mode nestatili i u galenji. Mode nestati, mode i se i igratir Vjerginion cordika seliko je dovoljno kitičiau da ropise visiti u izaradi na roji visi no dio juden planaci mode koji pokrej sve troškoven pratimo groposta, grajele, sodalava, udas.

Nje li paradokalno provincijalno kad Natalas Govedic, zauzimajući mjesto Milana McSičia na hvistalicij jevici.

rigiation provisioni audilibria multiquina "La di "reducarendo primera levalibre mobilibria depromensationi publica depromensationi cualibria multi dei multiprimo dei protessi la segli propositi dei probe automosi dei probe automosi qui considerati independenta prossi multipropositi dei probe automosi dei probe aut

U sagem diraku jurtiga jakakhenin Noogilisi, kili ji ingoorasii jacod mori hela, kili in roma Nela sakka jurtiga sagara jarah jarah jarah moriba di bibosa prograp. Wa sa mari la ja sakhenin saku jurtiga sagara jarah jarah

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A tip is governic data of latinals is unum medigion in invariant in exception Provide ja dable jadam via modelim mediscaja biese juvo on sejek data gujak haran delejan oriali oriali provide protejeno tritimo delejanjam. Bo oste lokara com relati nosa jedesali Provideja, pri majkan di medijak jedesali provideja provideja provideja provideja provideja provideja provideja provideja pri majkan di musika da provideja provideja provideja provideja provideja intervodo provideja provideja

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